

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 227-229

**DINOSAURS ON A SPACESHIP,
A TOWN CALLED MERCY
AND THE POWER OF THREE**



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THE COMPLETE HISTORY



DINOSAURS ON A SPACESHIP

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Welcome

In the early years of *Doctor Who*, it was quite rare for us, the audience, to discover much about the families and relationships of the Doctor's many travelling companions.

Some – like Ian and Barbara, and Ben and Polly – found themselves whisked away in the TARDIS by accident. Others, however, such as Zoe, Jo and Sarah, made the free choice to step away from their everyday lives into the unknown.

Many of these companions must have left behind people that cared about them, who didn't know where they had disappeared to. Although Ian and Barbara were finally returned to Earth in *The Chase* [1965 – see Volume 5], two years had passed since they were originally abducted by the Doctor in *100,000 BC* [1963 – see Volume 1]. Someone must surely have been left wringing their hands in worry?

When *Doctor Who* returned to television in 2005, a much greater emphasis was placed on the family life of the Doctor's companions. Rose's mother, Jackie, was a featured character, who, from time to time, became involved in the Doctor's

adventures as well. Similarly, Martha and Donna's families were very much to the fore, with Donna's grandfather, Wilf, even becoming a sort-of companion himself for a short while and being instrumental in the Tenth Doctor's regeneration.

With the introduction of the Eleventh Doctor and his new companions Amy and Rory, family connections once again took a back seat. Partly this was because, for Amy at least, the mysterious crack in her bedroom wall had removed her parents from reality and she had no memory of them ever existing. They were, however, restored to life following the events of *The Pandorica Opens/The Big Bang* [2010 – see Volume 66].

It isn't until *Dinosaurs on a Spaceship* [2012 – see page 6] that we are introduced to Rory's father, Brian, who finds himself catapulted into an adventure while changing a light bulb. We meet him again in *The Power of Three* [2012 – see page 84], where, despite his fears for the safety of his son and daughter-in-law, he encourages them to continue their travels with the Doctor. Sadly though, his fears appear to have been well-founded as he is never to see them again. In the following story, *The Angels Take Manhattan* [2012 – see Volume 72], Amy and Rory are thrown back in time to live out their lives in their own past. Fortunately, as was shown in the 'webisode' *PS*, Brian receives a letter from Rory who explains what has become of them, that they lived happy lives, and introduces him to his grandson – who is older than Brian!

John Ainsworth – Editor

Right:

Rory and Amy's travels with the Doctor will ultimately separate them from their families.





'RORY'S FATHER, BRIAN, FINDS
HIMSELF CATAPULTED INTO AN ADVENTURE
WHILE CHANGING A LIGHT BULB.'



DINOSAURS ON A SPACESHIP

➤ STORY 227

Rory's father, Brian, unexpectedly joins the Doctor's gang of adventurers on a trip in the TARDIS to an ancient spacecraft, on course for Earth. There, dinosaurs roam free and time is running out before the ship is destroyed in a deadly missile attack.



Introduction

Perhaps television has always aspired to be like cinema. More recently, as technology advanced and budgets grew, it became possible for TV drama to compete, to a degree, with blockbuster movies. As we moved from the 1990s into the twenty-first century, TV screens became bigger and wider, and some people even dotted speakers around their living rooms, turning them into ‘home cinemas’. When *Doctor Who* started telling self-contained stories each week, filled with practical and digital effects, it was only a matter of time before some brave exec would claim that they were “making a movie every week”. For the short run of episodes aired in the autumn of 2012, this became a marketing strategy. In the spirit of such lofty ambition, *Dinosaurs on a Spaceship* – with its title explicitly inspired by a big-screen action adventure – rises to a long-standing challenge...

Ever since the movie *Star Wars* was unleashed on the public in the late 1970s,

there was the suggestion that *Doctor Who* would have to compete with this epic vision of what science-fiction should be. Had *Doctor Who* been in production in the years following the release of *Jurassic Park* in 1993, critics would no doubt have observed that the BBC had no hope of emulating monstrous creations that could rival Hollywood’s towering tyrannosaurs and snapping velociraptors. As early as 1999, however, they made impressive inroads into such territory with the series *Walking with Dinosaurs*. By 2012, hard-working professionals of the UK television industry were able to provide *Doctor Who* with an array of convincing dinosaurs. On a spaceship. Subsequently, taking what they could do even further, CGI experts Milk provided a larger-than-life dinosaur for the opening of the 2014 series, *Deep Breath* [see Volume 76].

Dinosaurs on a Spaceship itself follows in the footsteps of one of the Eleventh Doctor’s earlier adventures. *A Good Man Goes to War* [2011 – see Volume 68] saw the début of the ‘Paternoster Gang’. In this instance, the Doctor assembles another gang of allies to help thwart dinosaur-dealer Solomon. Appropriately enough, however, *A Good Man Goes to War* was the finale for the first half of the 2011 series – the kind of episode that, more than others, aspires to the epic proportions of a movie. TV producers obviously have to face the demands of being significantly more prolific than movie makers, but it’s heartening to see *Doctor Who* striving to do more within its budget, and continuing to grow in ambition for the future. ■

Below:

The Doctor urges his ‘gang’ to keep quiet.



'MAKING
A MOVIE
EVERY WEEK.'

STORY

After defeating an alien locust attack, the Doctor is attempting to evade the advances of Queen Nefertiti in Egypt, 1334 BC. The Doctor's mobile beeps and they leave in the TARDIS...

They visit the Indian Space Agency (ISA) in 2367 AD, where they learn that a huge ship has been detected approaching Earth. The Agency are preparing to launch missiles. The Doctor and Nefertiti depart...

They visit the African Plains in 1902 AD to recruit big game hunter John Riddell...

The TARDIS materialises in Rory and Amy's living room, around Rory, Amy, and Rory's dad Brian. [1]

Finally the TARDIS lands on the spaceship approaching Earth. The Doctor and his "gang" emerge to discover two ankylosauruses. The Doctor is delighted: "Dinosaurs! On a spaceship!" [2]

The Doctor examines a map of the ship on a computer and says, "We need to get down to these engines" – and the computer teleports him away with Rory and Brian.

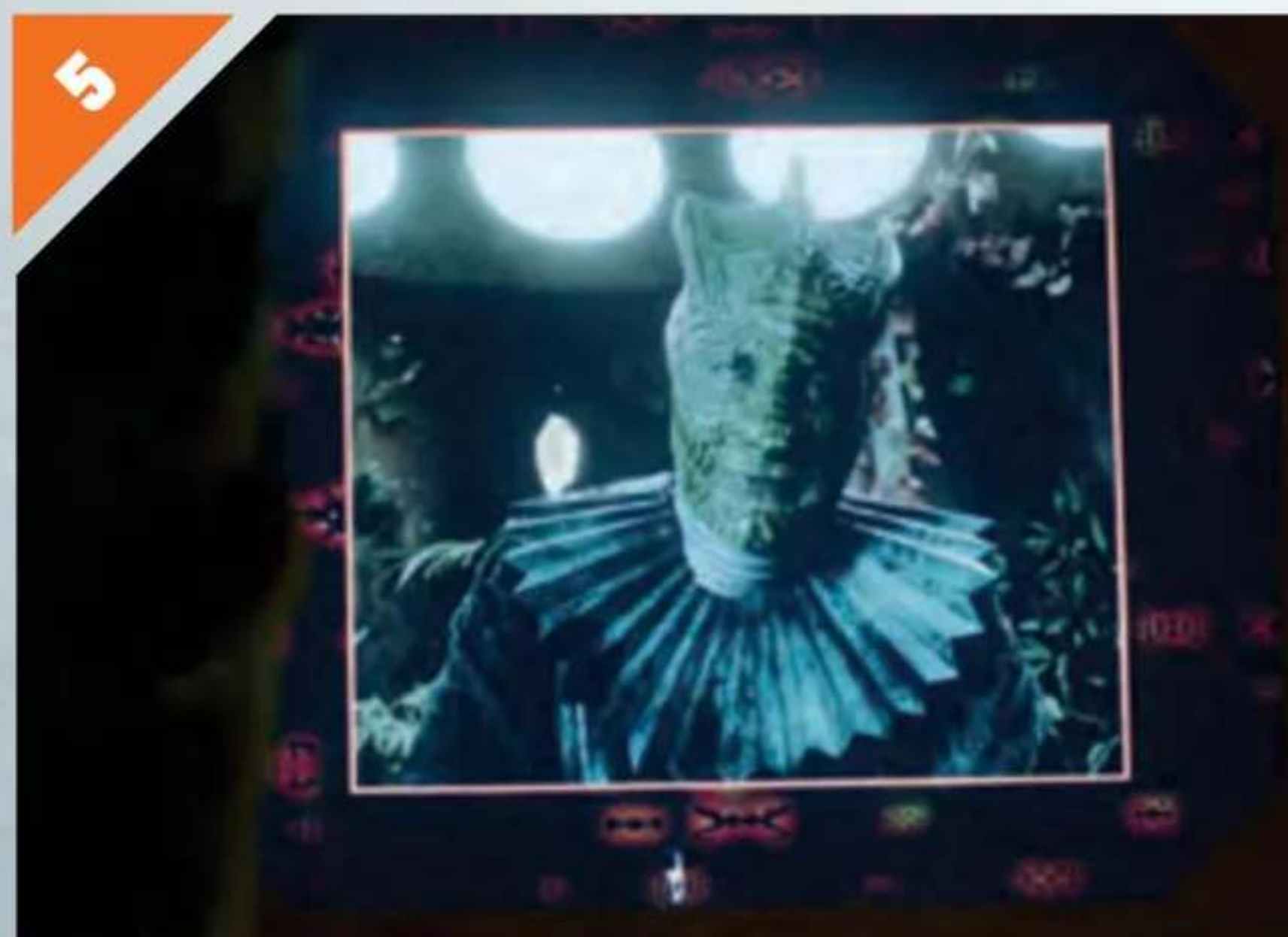
They find themselves on a beach. [3] Brian digs into the sand to reveal a metal floor. They are in the engine room – the ship is powered by waves! They are dive-bombed by pterodactyls and flee to a cave tunnel. There is a heavy clanking and two giant robots appear from the shadows. [4]

Amy, Riddell and Nefertiti accidentally wander into a Tyrannosaurus rex nest. They creep away to another part of the ship. Amy activates a computer and a Silurian appears on the screen. [5]

The robots escort the Doctor, Rory and Brian through the ship. They encounter a triceratops, which licks Brian's face. [6]

Amy learns that the spaceship is a Silurian ark and locates a small spacecraft moored near the centre of the ship.

The Doctor, Rory and Brian are taken to the spacecraft, where an old man,





Solomon, is attached to a life-support machine. He threatens to kill Brian if the Doctor doesn't fix his injuries. [7]

Amy calls Rory's mobile and tells the Doctor that the ship is a Silurian ark. As Solomon gets back on his feet, he gloats that he ordered his robots to jettison the Silurians from the airlocks.

The Doctor escapes with Rory and Brian by leaping onto the back of the triceratops. [8] Once they've got away, the Doctor is contacted by the Indian Space Agency. They are launching their missiles.

Riddell locates some stun guns and tells Nefertiti she needs a man "with a very large weapon". [9]

Solomon and his robots teleport to the Doctor's location. Solomon intends to escape in his spacecraft, but first he wants something even more valuable than the dinosaurs – Nefertiti. He orders his robots to kill the triceratops.

Amy, Riddell and Nefertiti teleport in and Nefertiti surrenders to Solomon, who returns to his ship with her as his captive.

The Doctor and the others teleport to the control deck. The Doctor magnetises Solomon's spacecraft to prevent it from escaping while Rory and Brian take the controls – the ship requires two operators with the same gene-chain. They fly the spaceship together and Brian declares, "It's better than golf!" [10]

Amy helps Riddell hold off some attacking raptors using the stun guns. The Doctor teleports to Solomon's spacecraft and shorts out the two robots. Nefertiti easily overpowers Solomon. The Doctor has brought with him a signalling device from the Silurian ship; the missiles should now home in on Solomon's spacecraft instead. The Doctor leaves and demagnetises the spacecraft. It whooshes off into space where it is destroyed by the missiles. [11]

Before returning Brian home, the Doctor lets him see the Earth. [12] He leaves Nefertiti with Riddell in Africa and drops the dinosaurs off on the planet Siluria.



Pre-production

The secret of television success is that you put dinosaurs on a spaceship,” announced *Doctor Who*’s showrunner Steven Moffat at San Diego’s Comic-Con International on Sunday 15 July 2012. This was the pitch which Steven had offered writer Chris Chibnall a little over a year earlier when inviting him to script the second episode of the 2012/3 series.

Chris had originally contributed to *Doctor Who* as a writer with 42 [2007 – see

Volume 55] and prior to that had written for the first two years of the spin-off drama *Torchwood*. Since 2009 he had been involved with ITV1’s *Law & Order: UK*, but returned to *Doctor Who* with the two-part story *The Hungry Earth/Cold Blood* [2010 – see Volume 65] which saw the return of the subterranean reptilian Silurians. From 2010, Chris created and produced *Camelot* for the US cable network Starz.

It was Friday 8 July 2011 when Chris met Steven and producer Marcus Wilson at a private members’ club in London, and

Above:
The Doctor and his ‘gang’ discover the control deck of the Silurian ship.

Steven offered the blockbuster episode title, inspired by the 2006 action movie *Snakes on a Plane*. “I pitched this story to Chris Chibnall just as a title and sat back, hoping he’d be impressed,” Steven recalled in *Radio Times*. “He looked out the window for a bit and asked, ‘Could the Doctor ride a triceratops?’”

In part, Steven’s suggestion was prompted by an earlier discussion with the CGI experts at The Mill. When the executive producer had asked them what they thought they could produce as notable effects for *Doctor Who*, he had been told: “We’d love to do dinosaurs.”

Potential characters

Steven suggested to Chris that the spaceship could be heading to Earth and, as such, Earth was on alert. He also urged the writer to make his storyline big in concept and to use the maximum scale permissible by the budget. “The other brief was it had to be big, and fun, and loud,” recalled Chris in *Doctor Who Magazine*. Marcus also showed him pictures of some robot costumes – the Roboidz – which had been created by Millennium FX for the CBBC sci-fi game show *Mission: 2110*, which had run for two series in 2010.

“These poor robots were there, fabulous looking things, not doing a lot, so I said to Marcus, ‘Look, I’ve got something really cool here. Surely we can redress them and use them in the show?’” recalled Neill Gorton of Millennium FX to *Doctor Who Magazine*. Chris leapt at the chance to work the robots into his storyline, and left the meeting with an agreement to write Episode 2.

“I really, really wanted to see some of Rory’s family, and I settled on his dad quite quickly,” Chris told *Doctor Who Magazine*.

The writer emailed Steven to see if establishing this new character caused any problems, but Steven responded at once saying that this was a great idea. As such, Chris aimed to make Rory’s dad – Brian – a ‘universal’ dad, a man who wanted to be heroic for his family, but actually wasn’t. “For me, being a dad... Brian is everything I worry I am going to become!” Chris told the BBC website, “and I was really keen to introduce the audience to some of Rory’s family, as we only had a few episodes left with him.”

On Tuesday 16 August, Chris sent a list of potential characters for *Dinosaurs on a Spaceship* to the production team. He wanted the Doctor to operate with a ‘gang’ whom he had met on his travels and thought, “What’s the most bonkers group of people you can put together? You can pick out these people from time and space. Also, a gang could kind of change the Rory/Amy dynamic – it might shed something on that.” Of the three characters he wanted to work alongside the Doctor, Amy and Rory, two were from history. The first was American frontiersman Charles ‘Buffalo’ Jones, a nineteenth-century cattle rancher who became a conservationist. The second was Queen Nefertiti, the strong, clever and much-worshipped Egyptian queen. And thirdly, there was Rory’s dad. “Those three, alongside Amy, Rory and the Doctor – a funny, mad-old only-in-*Doctor-Who* mix.”

“I wanted a really great, strong female historical figure,” explained Chris about his selection of Queen Nefertiti. Having looked at the background to the queen, Chris noted that she was one of the few famous characters

Connections: Breaking news

▶ The Doctor’s psychic paper had previously alerted him to emergencies such as the one being faced by the ISA in 2367 in episodes such as *The Eleventh Hour* [2010 – see Volume 63]; this time the Doctor was using the temporal newsfeed setting and the paper made an alarm noise.





Above:
Big game
hunter, Riddell,
does battle
with dinosaurs.

from history who simply seemed to have vanished. As such, it was feasible that she could have gone off to travel with the Doctor... and possibly perished in the process. However, the figure of Buffalo Jones was too close to the cowboy

characters featured in Toby Whithouse's storyline for the following story, *A Town Called Mercy* [2012 – see page 44], and so a similar tough, deadly, macho male was required. As a replacement for Buffalo Jones, Chris wanted another 'big' larger-than-life character and felt that a 'gung-ho' big game hunter from the end of the British Empire would fit the bill nicely. In terms of villains, Chris conceived Solomon as a half-businessman, half-Somali pirate (of the type which had made increasing attacks on international shipping since 2005) who would be motivated purely by greed.

Connections: Relative dimensions

➤ In the Ponds' timestream, Amy and Rory had not seen the Doctor in ten months. Brian Williams, Rory's father, appeared for the first time; in deleted dialogue it was revealed that he was a retired school teacher. After Amy and Rory had married in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66], they told Brian that they had been travelling in Thailand while in fact

they were having adventures with the Doctor.



Solomon would also have two robots, which would act like bickering children.

One key consideration for Chris was what could and couldn't be achieved in terms of dinosaurs by The Mill. Anything created using computer-generated imagery (CGI) would need to be convincing enough for modern high-definition viewing. Because of this, Chris, incoming executive producer Caroline Skinner, and outgoing script editor Caroline Henry, visited The Mill on Friday 26 August to talk to visual effects (VFX) producer Jenna Powell and VFX supervisor Murray Barber. The team from The Mill gave the BBC Cymru team guidelines on the numbers and types of dinosaurs that could be effectively realised in the available timescale; the key thing to avoid was animals with fur, flocking or feathers as these were the most difficult to animate.

"I knew we'd want pterodactyls in there. I knew we'd want the raptors. So we drew up a wish list and they gave us all of them," Chris told the BBC website. The only creature which would be partially realised as a prop was the Triceratops, to be constructed by Millennium FX for close-ups.

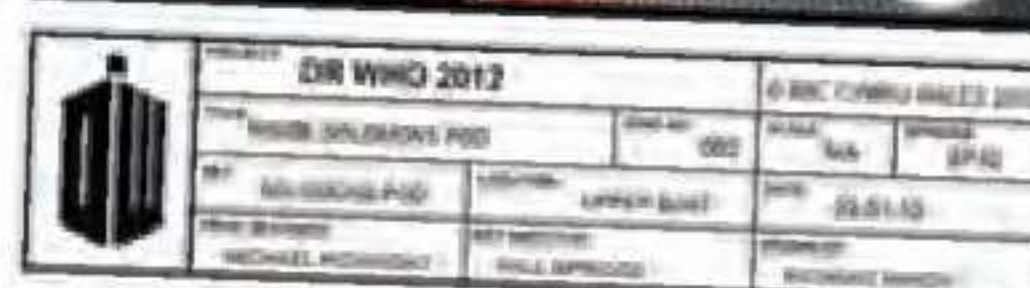
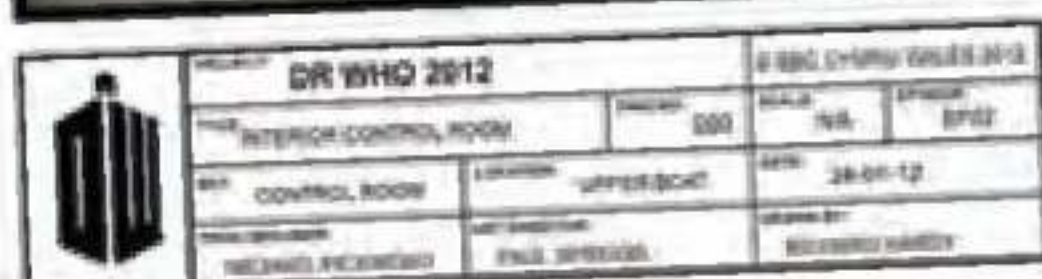
Flushed into space

On Monday 10 October, Chris submitted his original pitch outline for *Dinosaurs on a Spaceship* which, in essence, was very close to the finished episode. This version opened at the Indian Space Agency (ISA) monitoring centre in the twenty-fourth century where an ISA officer was briefing the Doctor ('in an ill-fitting General's hat') and his new companion, Queen Nefertiti. He then collected Riddell ('late 30s, dashing, square-jawed, bit bonkers, loves nothing more than riding his horse onto a dinner table') and the Ponds, including Rory's

tantrums, thin-skinned, affectionate, over-dramatic, sulky, disappointed and all the colours of the emotional rainbow, often in fast succession. And they love each other. Except when they hate each other. Which is often. Both ways.' As well as dealing with robots, missiles, an Egyptian queen who had fallen for the Doctor, a gung-ho game hunter who's forbidden to harm anything, and Brian's need to get home for tea, the main focus of the story would be that of the Doctor opposing Solomon. Solomon came across the Silurian vessel hundreds of years ago and 19 galaxies away; he would be wired up to the tiny medbay of his ship which is now fused to the ark's architecture. Chris concluded his pitch, promising: 'There will be joy and madness and sadness and scares. Rory's dad will become a hero (maybe even make it home for tea), Nefertiti will see worlds beyond her imagining with a man beyond her dreams, and at least one of Rory, Amy and the Doctor will get to ride a dinosaur. On a spaceship.'

➤ Rory was able to use his training as a nurse first referred to in *The Eleventh Hour* [2010 - see Volume 63] and gave his age as 31. In the same way that, since the wedding in *The Pandorica Opens/The Big Bang*, the Doctor usually referred to Rory Williams as Rory Pond, the Doctor now refers to Brian Williams as Brian Pond.

Below: Design concept art for the control deck (left) and Solomon's ship (right).





Above:
The injured
Solomon forces
the Doctor
to heal
his wounds.

The untitled first draft (referred to as *DW7 Episode Two*) was completed on Monday 12 December. In this version, the opening scene with Queen Nefertiti was shorter, as was that introducing Riddell, which did not yet have the comment about liquorice. After the TARDIS arrived on the spaceship and the Doctor's gang emerged, the two ankylosaurs appeared; one of them accidentally knocked the TARDIS over with its huge, clubbed tail and then as it turned, shoved the police box into an airlock portal. Bumping into

Connections: Who's calling?

- Rory's phone rang aboard the spaceship, presumably converted to operate anywhere in time and space as the Doctor had done to Rose Tyler's phone in *The End of the World* [2005 - see Volume 48] and Martha Jones' phone in 42 [2007 - see Volume 55].



the other dinosaur, it caused the second to swing its tail into a control panel which ejected the TARDIS out into space. While Rory was concerned, the Doctor was still beaming with delight at the prospect of "dinosaurs! *On a spaceship!*"

"I think I'm going to bag myself a dinosaur hide before the night's out," Riddell told Amy and Nefertiti after they stepped over the velociraptors. On the beach,

when Brian saw the creatures watching them from the cliff face he asked if they were pterosaurs and was told by the Doctor that they weren't, but that the creatures approaching them were. When the Doctor, Rory and Brian became trapped in the cave, they encountered an ankylosaur, but this was then frightened off by a laser bolt fired by the robots. Marched along by the robots, the Doctor eagerly asked a lot of questions which, to his irritation, weren't answered. There was more dialogue in the bio-lab with Amy explaining about the Silurians to Nefertiti and Riddell. Waiting outside Solomon's pod, Brian commented to Rory that he thought a spaceship would be cleaner. This led to an argument about how Rory normally enjoyed dangerous adventures, and now Brian was spoiling it. The dialogue between the Doctor and Solomon was longer; Solomon used an IVSS - Identification and Valuation Scanning System - and the Doctor compared Solomon's ship to a leech embedded in the larger one. When Solomon later confronted the Doctor's party, he told them that they were not the only ones able to use the teleport and that he would find them wherever they went.

After Nefertiti agreed to go with Solomon, she was lead away by the robots following her outburst. When the group arrived back at Solomon's pod and the ship shuddered, Nefertiti asked if it was breaking. When the Doctor teleported aboard Solomon's pod, he had switched signals so that the missiles would follow the pod with himself and Solomon aboard. He ordered Neffy to leave, but she approached him telling him that no man was in charge of her and punched him in the face. When the Doctor woke he was on the other side of the pod gates and saw that Nefertiti had a weapon trained on Solomon while holding the Doctor's sonic, with which he planned

to activate the switched signals. She sealed the door to the pod and the horrified Doctor watched the pod emerge from the vast Silurian ship and then explode when the missiles struck. Later, back in the TARDIS, Amy commented that history did not record the ultimate fate of Nefertiti and that they now knew why. Riddell returned to the African plains alone, grinning with pleasure at his dinosaur tooth. Brian's travelling and the Ponds' return home were not shown. In the final scene, the TARDIS was seen dematerialising from a world filled with dinosaurs; there were three moons in the sky, the Silurian ship above and a small wooden sign reading 'Siluria'.

Here we go again

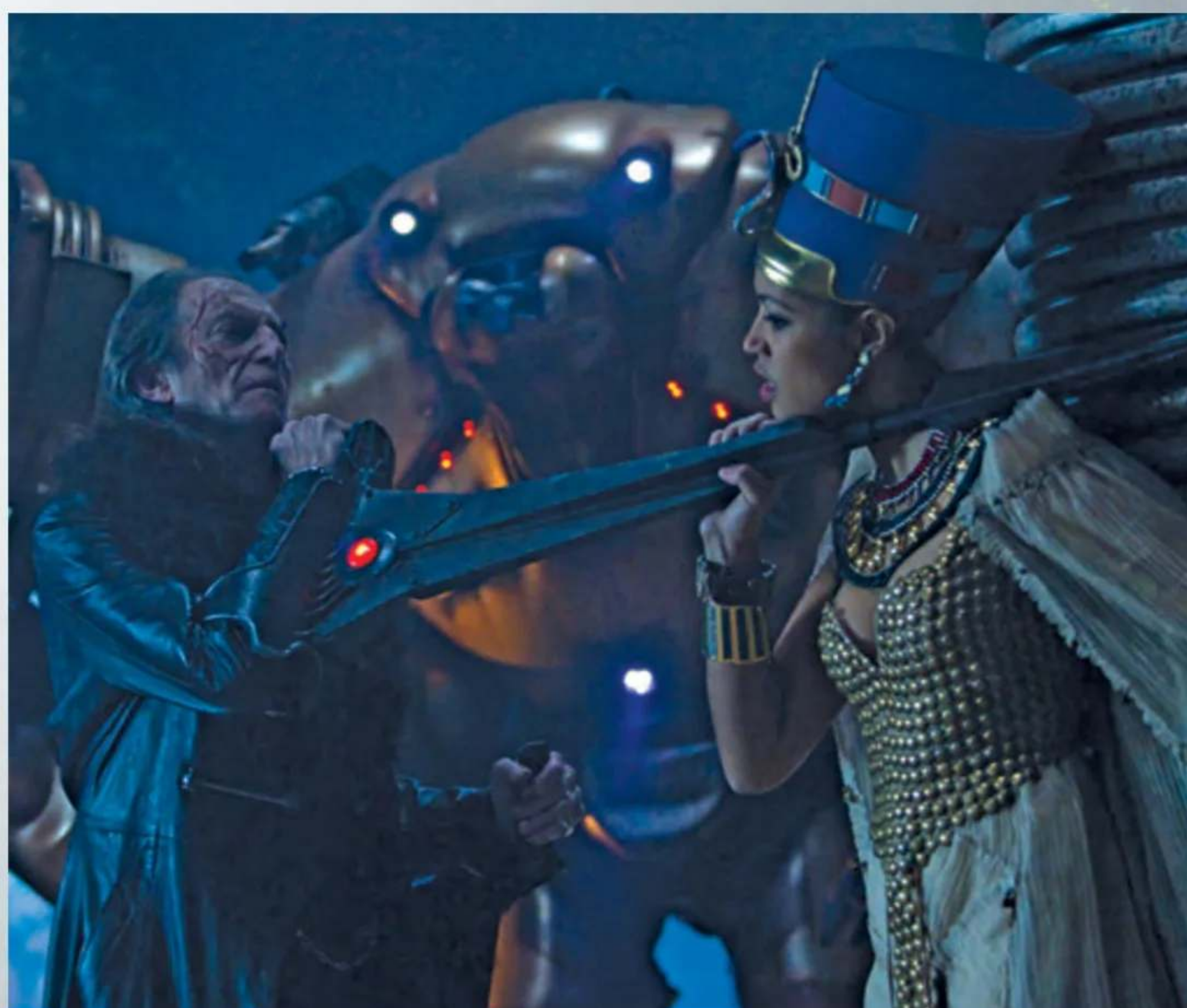
Back in *Cold Blood/The Hungry Earth*, Chris had named two of the main Silurians after key creative members of the production team from *Doctor Who* in 1970 when the reptile race had first appeared; Malohkeh was derived from the Silurians' creator, Malcolm Hulke, while Restac was inspired by script editor Terrance Dicks. This time the only Silurian to appear, Bleytal, was inspired by the name of producer Barry Letts. Soon after delivering this first draft, Chris was also asked to write a script for the fourth episode of the series, the autumn 2012 run of episodes having been extended from four to five.

It quickly became clear that with the budget already committed to the CGI effort on realising the dinosaurs, the sequence of the TARDIS being ejected into space would have to be dropped; fortunately, this was felt to have been unnecessary for the story, and had only been there to prevent the TARDIS being used as an escape route. Steven Moffat was concerned about the self-sacrifice of

Nefertiti, since other characters would be making similarly noble gestures in other episodes at this point in the series. Instead, Steven suggested that the Doctor and Nefertiti could be rescued from Solomon's ship by having the TARDIS materialise around them.

'Back in Cardiff. Here we go again,' tweeted Marcus Wilson on Tuesday 3 January 2012. The first recording block was to comprise *Dinosaurs on a Spaceship* and *A Town Called Mercy*, with the former to be recorded first, allowing The Mill as much post-production time as possible for the considerable CGI effort that would be required on the dinosaurs. The director for this block was Saul Metzstein, a newcomer to *Doctor Who*. Born in Glasgow in 1970, former architecture student Saul had been working in films since the 1990s and had won acclaim for the award-winning comedy film *Late Night Shopping* in 2001. Since then his television credits included the Channel 4 documentary strand *I Shouldn't Be Alive*, the 2009 BBC drama *Micro Men* and an episode of *Upstairs Downstairs*. It was while working on the

Below: Solomon intends to take Nefertiti as his prize.





Above: In the 'engine room' of the spaceship, the Doctor spots something in the 'sky' that probably isn't a kestrel

BBC One period drama in late 2010 that the show's executive producer Piers Wenger offered him a chance to direct an episode of *Doctor Who*; unfortunately Saul was not available in 2011, but by 2012 it was a different story. Saul was well-accustomed to action and effects-intensive work as the second unit director on the 2012 sci-fi film *Dredd*. "He's got the right sense of humour to bring out the banter between characters," observed Marcus in *Radio Times*.

A second draft of *Dinosaurs on a Spaceship* – now officially known by this title – was issued on Friday 27 January. This was far closer to the shooting script with the longer Nefertiti scene and the omission of the TARDIS being ejected from the Silurian ark and Riddell's comments on bagging a skin. The pterosaurs were now pterodactyls and were circling in the sky rather than sitting on the cliffs, and there was now no ankylosaur for the robots to scare off. On encountering the triceratops, when Robot 1 reminded Robot 2 that they were not supposed to shoot the creatures, Robot 2 said, "Sorry! Forgot again!" "What is the *matter* with you these

days?" asked its colleague. "I said sorry didn't I?" replied Robot 2. Amy's dialogue about the Silurians was abbreviated, and the material with Rory and Brian outside the pod was now changed to have Brian being shot and Rory tending to him. The IVSS system became an IV system, and the dialogue between the Doctor and Solomon was amended. Urging Rory to follow him as he left the pod, the Doctor said, "Spit spot," echoing Mary Poppins from the 1964 movie as he had done in *The Wedding of Sarah Jane Smith* [2009] from *The Sarah Jane Adventures*. In this version, after the Doctor teleported into Solomon's pod and revealed his plan, Neffy refused to leave and slammed the gates on the ship, refusing to allow the Doctor to sacrifice himself alone. The Doctor seemed to know Cleopatra – apparently rather well – from his travels in *The Masque of Mandragora* [1976 – see Volume 25], *The Girl in the Fireplace* [2006 – see Volume 52] and *The Wedding of River Song* [2011 – see Volume 70]. The Doctor and Nefertiti were rescued from the pod after its launch when the TARDIS materialised around them... seconds before the missiles hit; this was the Doctor's escape plan. When the Ponds wanted to go home for a few months, Neffy asked to stay with the Doctor, but the Time Lord declined until Riddell persuaded him to allow Neffy one night in Africa with him. The end of the script now concluded with all the postcards from Brian, including the one from Siluria.

On Thursday 9 February, the BBC *Doctor Who* website ran a story about *Filming the New Series* in which Saul Metzstein was announced as the first director of the run of new episodes, and at the same time as the series was being discussed, the readthrough draft for *Dinosaurs on a Spaceship* was issued; "The finished script is an absolutely genius

piece of writing,” Caro Skinner told *Doctor Who Magazine*.

This latest version of the script had only very small changes from the second draft. However, by this time Steven and the team felt that the TARDIS’ rescue of the Doctor and Nefertiti did not work as a solution to the problem they were in, and instead opted for a simpler and more physical means of escape. The revised ending – with the Doctor squarely dispensing justice for Solomon’s genocide – was an element which Steven was keen to incorporate in the new episodes; the things that the Doctor began to do when he was left to travel alone without companions.

Cast readthrough

The readthrough for the first recording block took place on the afternoon of Monday 13 February in the Conference Room at the BBC’s new drama complex, Roath Lock in Cardiff. Steven Moffat announced that those assembled would be working on “two utterly brilliant scripts from the utterly brilliant Toby Whithouse and Chris Chibnall.” Chris’ script was read first. “*Dinosaurs on a Spaceship* – what could be better?” asked Steven as he introduced the script to those present. “It’s the kind of title you’ll want to go home and tell your friends about. Well, I will kill you if you do, personally, and at length. As ever with *Doctor Who*, say nothing.”

Of the guest cast, John Riddell was played by Rupert Graves, who also featured in Steven’s series *Sherlock*, in the role of Inspector Lestrade; Rupert had also starred in Merchant Ivory films such as *A Room with a View* and on television featured in *Garrow’s Law* and *Scott & Bailey*. The villainous Solomon was brought to life by David Bradley, a regular in the *Harry Potter*

film franchise in which he played Argus Filch; his other television work included *A Family at War*, *Our Friends in the North*, *Wild West*, *Blackpool* and *Game of Thrones*, and he had also provided the voice of the alien Shansheeth for *Death of the Doctor* (2010) in *The Sarah Jane Adventures*.

“When I first read the script,” Marcus Wilson told *Doctor Who Magazine*, “I texted Arthur and went, ‘Hey, have you ever thought who would play your dad?’ He threw in a few suggestions, and so did [casting director] Andy Pryor, and it very quickly got to Mark [Williams]. It just fits. They look really good as a pair.” Actor-writer Mark Williams played Brian Williams, and was best-known for his appearances in the 1990s BBC2 comedy *The Fast Show*, and as Arthur Weasley in the *Harry Potter* movies. He had also played Maxwell Edison in Big Finish’s *Doctor Who* audio story *The Eternal Summer*, recorded in June 2009.

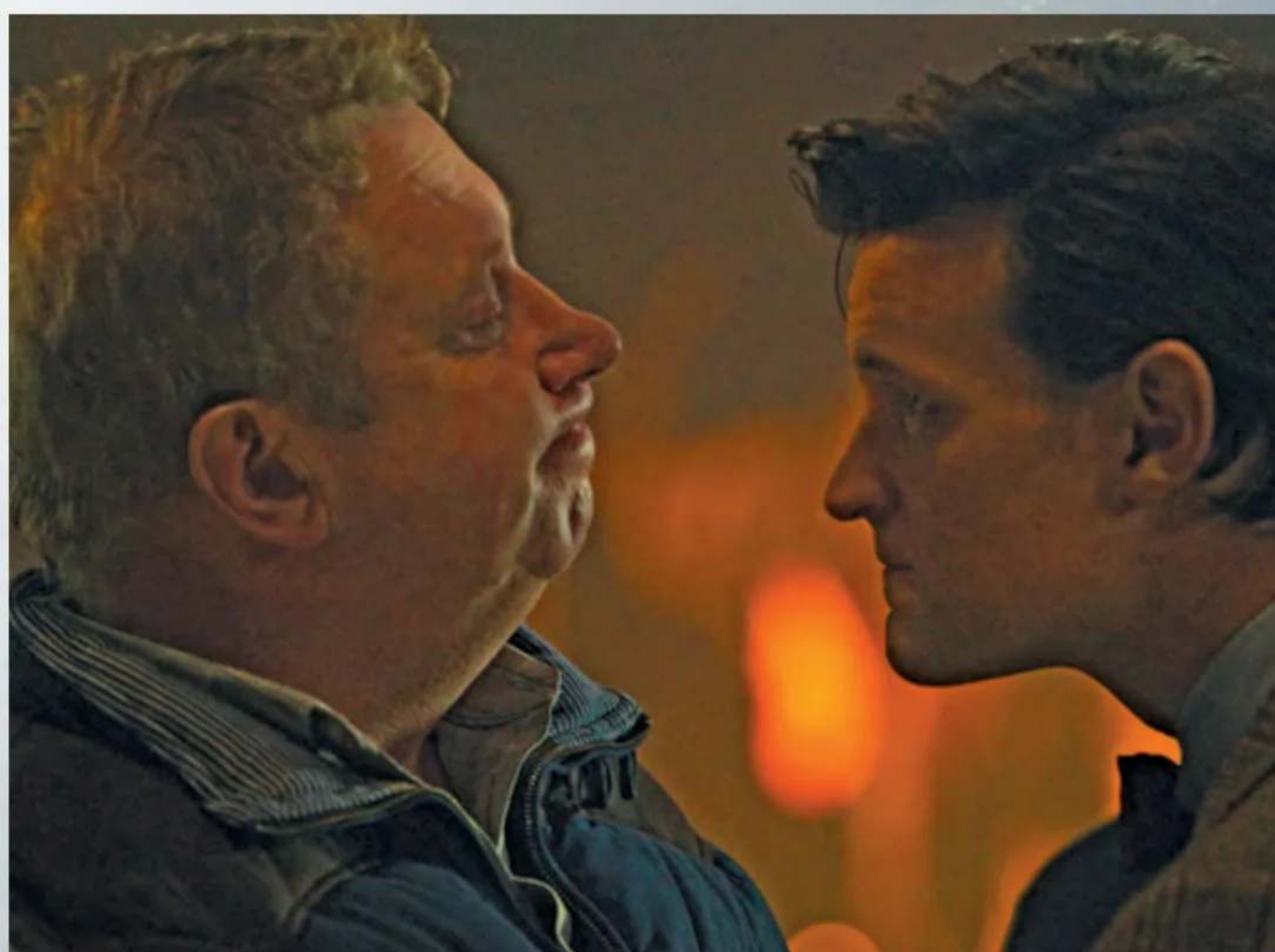
Connections: All aboard!

➤ The TARDIS materialised around Amy, Rory and Brian in the same way that it had materialised around a police box (actually another TARDIS) in *Logopolis* [1981 – see Volume 33], Rose and a Dalek in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], and dematerialised from around Sally Sparrow and Larry Nightingale in *Blink* [2007 – see Volume 56].



Below:

The Doctor initially suspects that Brian is an intruder.



Cast as Queen Nefertiti, Riann Steele had played Nurse Lauren Minster in *Holby City* from 2009 to 2010. To get into the mindset of her character she visited the British Museum to soak up the Egyptian atmosphere – although, as she later admitted, she spent most of the time in the gift shop. Sunetra Sarker – playing Indira – had featured in *Brookside*, *London Bridge*, *No Angels* and *The Chase*.

“At the readthrough, Matt bounded up and thanked me for getting him to ride a triceratops,” Chris Chibnall told *Doctor Who Magazine*.

Various modifications – notably a change to the end of the episode regarding how the Doctor and Queen Nefertiti escaped from Solomon’s vessel – were made to the readthrough script and the shooting script was issued on Thursday 16 February.

In this final version of the script, the Doctor was alerted by his psychic paper about the ISA’s problem, the stage directions described ‘a noise like an old fashioned car horn’. The ISA Monitoring HQ was envisaged as a ‘Low-lit, busy, buzzy room. Monitors, computer screens, low-lit, tense, state of alert. A dozen uniformed men and women, all of them Indian, all working at

screens (no keyboards), moving around, handing off info – real sense of alert. LOTS of flashing lights. On the wall, a sign saying “INDIAN SPACE AGENCY”. ISA logos everywhere. In the centre of the room, a hologram projected: the Earth. Approaching it, a dodecahedron-shaped ship, its structure a mass of individual strands and lines, like a cat’s cradle.’ On board the spaceship, the travellers emerged into a ‘deserted, long, high-ceilinged corridor. Dark. Smoky. Cobwebs. Everywhere. Incongruous combination of rock and steel. Illuminated by pinshafts of natural golden phosphorescence on the ceilings. They sputter and flash, as if worn out. A miracle fusion of nature and technology’ and were confronted by ‘two ankylosaurs! Low slung, armoured lizards, 30 feet long, 5 tons in weight, with HUGE CLUBS at the ends of their tails.’ During the ensuing flight from the dinosaurs, the stage directions noted, ‘Rory looks to his dad, who is breathing as if having a panic attack. The Doctor gives him a thumbs-up. Brian’s eyes just widen!’ When the creatures stumbled past with their tails swinging, ‘One club tail bangs into the top of the netted compartment a few feet away from Brian’s face.’

When the Doctor, Rory and Brian came under attack from above, the stage direction noted: ‘Iconic image: above, dozens of pterodactyls swarming, screaming, like seagulls behind a trawler (the sky full of Flying Monkeys in *Wizard of Oz*, that dense)’; this was a reference to the classic 1939 fantasy film based on L Frank Baum’s book. The robots were described as ‘big, bulky, old and rusted – copper-coloured but very much on their last legs, little bits broken and hanging off, wires hanging out. Formidable in their day, knackered but still imposing now. And when they talk, they are expressive,

Right:
The Doctor instructs Rory on how to fly a spaceship.



emotional human voices. (No robotic treatment, just like ordinary people).’

The object which Amy fed into the control panel of the Bio-Lab was originally described as coming from ‘a rack of many small translucent discs about the size of a £2 coin. Next to them, a slot of the same size.’ Bleytal – the Silurian seen on the monitor – was not named in the dialogue and was described as ‘an ancestor of Malohkeh, from *The Hungry Earth*. Same genetic chain, different facial markings, (older) and different costume.’

Solomon’s pod was described as ‘a small spaceship, low-ceilinged, cramped, curved. Dark space, illuminated by dozens and dozens of different coloured LEDS. (Like the pod in [the 1968 sci-fi movie] *2001*). It is a combination of junk and light. Within it, a hospital-like bed. Wires and equipment. A ventilator. Intravenous drips criss-cross each other.’ Solomon himself was outlined as ‘a pinched, battered man, retains an enormous authority. In his 50s, hair close-cropped, face bears scars. Snake of a man, able to charm, intimidate and assassinate. But right now he’s sick.’

Beautiful timeshift

As the Doctor, Rory and Brian escaped from the robots, the stage direction read: ‘And they’re riding, the three of them, on a triceratops! Holding on for dear life – to each other – and to the creature’s huge collarbone (which the Doctor seems to be using as handlebars). And it’s just THE BEST THING EVER. Three men on a dinosaur, yelling, wobbling, bouncing, terrified and exhilarated! Brian turns to Rory! He’s high on adrenaline!’

When the Doctor’s party were confronted by Solomon again in the spaceship corridor, the stage directions noted, ‘He’s on black crutches and with a

flowing black robe over him, these extra extended limbs lend his physicality the atmosphere of a poisonous spider.’ For the villain’s demise, the script indicated: ‘And the missiles hit. Solomon’s ship explodes. Played out in total silence. The debris explodes into space.’

At the end of the episode, as Brian gazed down at Earth, the stage directions noted: ‘Tim Minchin’s “Not Perfect” begins to play. (Plays through to the end of the episode)’; this song by the Australian-British comedy musician had been part of his set for some years. The tone of this scene was originally rather different in the script: ‘The TARDIS hovers by the Earth. Brian sits, watching. The Earth turns. Parts are in daylight, then the light shifts. Continents come and go. A beautiful timeshift. Time goes by. Brian is joined by Rory and Amy. They all sit in the wonder of it. More time passes. The Doctor comes over, with a Thermos flask and sandwiches. Sits with them. They all watch the Earth turn.’

Chris Chibnall was delighted that his original concepts for the story had not been compromised by budgetary issues, as had been the case with his earlier Silurian two-parter. “What surprised me was how much of that first draft made it through the process,” the writer told *Doctor Who Magazine*. By this time Chris was heavily involved in writing *The Power of Three* [2012 – see page 82], ready for production a few weeks later, and as such was unable to see any of *Dinosaurs on a Spaceship* being recorded. ■

Connections: In the stars



▶ When Solomon noted that the Doctor was observant, the Doctor said that he was probably a Sagittarius – the astrological sign for those born between 22 November and 21 December (appropriate given that *Doctor Who* made its television début on 23 November 1963); in *The Creature from the Pit* [1979 – see Volume 31], the Doctor flippantly gave his star sign as Crossed Computers, the symbol of the maternity service on Gallifrey.

Production

"DINOSAURS ARE A LOT LUMPIER THAN HORSES, SO IT WAS A PAINFUL COUPLE OF HOURS."

A pre-shoot was conducted for the first recording block from 8am on Friday 17 February. The BBC Cymru team continued to work at Upper Boat, the industrial estate venue which had been home to *Doctor Who* since 2006. Various camera tests for both episodes in the recording block were undertaken by a second unit in Studio 2, including the teleport effect for *Dinosaurs on a Spaceship* which would use a laser light effect. The only actor required for the day was Richard Hope, who returned to give a performance as a Silurian. Richard had originally played the character of the scientist Malohkeh in *Cold Blood/The Hungry Earth*, recorded in November 2009, and had reprised a variation of the same character in *The Wedding of River Song* [2011 – see Volume 70], recorded in April 2011. Karen Spencer of Millennium FX supervised the application of the Silurian prosthetic, and the two sequences

of dialogue with Bleytal were recorded between 10.30am and 1pm, allowing another three hours testing effects through to 4pm.

The BBC team descended on Penarth on Monday 20 February, with a unit base established at the Toys R Us car park at the International Sports Village, allowing access to Church Road; this street had previously been seen in *Closing Time* [2011 – see Volume 69]. Karen and Arthur joined Mark to record the scenes of the Pond family indulging in a spot of DIY, after which Mark attended a photocall in a variety of costumes; these shots would be used to create the photographs and postcards later attached to the Ponds' fridge, and the bulk of this closing scene – with the exception of the close-ups of the fridge – was recorded from 8am. Gavin Collinson and Ryan Owen of BBC Interactive were present for the day to record material destined for the BBC website.

From 1.30pm, the team returned to Upper Boat to join Matt Smith and record the cave scene of the Doctor's party meeting the robots in Studio 2. The large robot costumes were supervised by a Millennium FX team comprising Charlie Bluett, Tim Berry, Natalie Wickens and Lauren Wellman. These two props from *Mission: 2110* were over eight-feet tall and about seven-feet wide, with radio-controlled head pieces and were modified for their *Doctor Who* appearance.

Connections Catch-phrase

▶ Leaping onto Tricey, the Doctor used his incarnation's favourite phrase, "Geronimo!" as established in the final scene of *The End of Time* [2009/10 - see Volume 62].



Inside the cumbersome suits were Noel Byrne and Richard Garaghty, who had also operated the Roboidz in *Mission: 2110*; the height of the robots was achieved by having the legs constructed as huge platform boots which the operators stepped into and then had clipped onto the body section, which was worn over the shoulders.

The final scene of the day used the shell of the TARDIS police box on Stage 2 for the sequence of the Doctor, Amy and Rory joining Brian as he gazed down at the Earth below him. Also during the day, David Bradley attended a costume and make-up fitting. "When they mentioned putting me in leather, I was delighted," David told *Doctor Who Magazine*. "I mean, the guy's a space pirate, so he's very rock 'n' roll. There's a bit of the Peter Stringfellow about him. It's the best frock I've ever had."

As with Monday 20, most recording days for the episode were scheduled from 8am to 7pm. Tuesday 21 found the crew working back at Upper Boat where the sets for Solomon's pod and the adjacent corridor had been constructed in Studio 6. Publicity shots of Solomon and the robots were taken during recording, and Karen was not needed for the day. A playback of Schubert's *Fantasia* was available for the scenes of the Doctor entering the pod and talking to Solomon, with recording

Right:

Solomon was responsible for the murder of the Silurians on the spaceship.



continuing through to the scene where the Doctor explained how he did not respond well to violence.

Filming underway on new series of Doctor Who announced the BBC Media Centre on the morning of Wednesday 22 February. “It’s thrilling and exciting to be back and working with two of my closest friends,” said Matt, with Karen adding, “It’s just brilliant to be back on the TARDIS with Matt and Arthur for our craziest adventures yet.” David Bradley, Rupert Graves and Mark Williams were announced as guest stars for the new series.

Blustery beach

The only exterior scenes for *Dinosaurs on a Spaceship* were recorded on Wednesday 22 and comprised those for the engine rooms of the Silurian spaceship, the hydro-generators of which looked very much like Southerndown Beach at Ogmore near Bridgend; this was a venue which the *Doctor Who* team had previously used as Dårlig Ulv Stranden, Norway, in *Army of Ghosts/Doomsday* [2006 – see Volume 53], recorded in January 2006 and *The Stolen Earth/Journey’s End* [2008 – see Volume 60] recorded in March 2008, as well as the surface of Alfava Metraxis in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] for Matt and Karen’s first work on *Doctor Who* in July 2009. Only Matt, Arthur and Mark were needed with recording scheduled from 8am to 5pm. A lot of technical equipment was employed for this action sequence, including a helicam for overhead shots to capture the pterodactyl’s perspective of the Doctor, Rory and Brian; a portable steadicam was also used for the fast movement scenes, and would be on set to capture numerous sequences for the episode. Pterodactyl props made by Millennium FX were also



used, supervised by Charlie Bluett, Tim Berry and Harvey Smith. The main action sequence was recorded first with the party fleeing for the caves, after which the group’s arrival was recorded. However, strong winds and heavy rain hampered recording and not as many takes of the scenes were captured as had been hoped for, with work being abandoned at 4pm as Arthur Darvill tweeted, ‘It rains a lot in Wales. I forgot about this.’

Life’s a beach for Doctor Matt and Who friends wrote Anne Richardson of *The Sun* on Thursday 23 February, when the tabloid covered location work on the blustery beach with guest star Mark Williams. From Thursday, the *Doctor Who* team was safely back indoors for the rest of the episode’s shoot; work at Upper Boat’s Studio 6 continued with Karen joined by Riann Steele and Rupert Graves to record scenes in the Bio-Lab for the day. For her role as the Egyptian queen, Riann Steele found that a lot of

Right:

The Doctor discovers that the spaceship is powered by waves.



Right:

A dinosaur...
on wheels!

the make-up and costume was derived from the iconic painted limestone bust of Nefertiti; believed to have been created in 1340 BC by the sculptor Thutmose, this was on display in the Neues Museum in Berlin. Meanwhile, Matt was having a horse-riding lesson in Cardiff for *A Town Called Mercy*, while Arthur was in London having a beard fitting with Millennium. Nerys Davies of post-production had now completed work on the pre-recorded log

entries from Bleytal which were played back on set for the cast to react to. At 4pm, Radio 4 Extra's *4 O'Clock Show* included an interview which Karen had given to Jenni Murray about the impact of the companion on *Doctor Who*.

Secret location plays host to Doctor Who filming was the title of Kathryn Williams' piece for the *Western Mail* on the Southerndown shoot at the end of the week. Matt and Arthur were back on set

for Friday 24 February when recording started on the spaceship corridor set constructed by Michael Pickwood's team in Studio 3 of Upper Boat; this was the largest set that had ever been constructed for *Doctor Who* to date. Ryan Owen of BBC Interactive was back on set again for the day, this time recording material for the piece *Made in Wales* and working with Arthur Darvill in particular. The early scenes of the travellers emerging from the TARDIS were recorded, with Mark Amy of Birds & Animals UK in Leighton Buzzard providing two golden orb spiders to add to the cobwebbed look of the ancient, dinosaur-infested spaceship. While all the material featuring the passing anklyosaurs would be created in post-production by The Mill, one dinosaur was present on set. This was Millennium FX's full-size triceratops, which was demonstrated during the afternoon by Neill Gorton and Ian Morse. Publicity shots were also taken of Riann, Rupert and Mark, as Nefertiti, Riddell and Brian, along with triceratops.

Facing the raptors

Work stretched into the weekend with day 6 scheduled for Saturday 25 February. Work continued in the cavernous corridor set, completing the scenes with the pair of anklyosaurs and then moving onto the first encounter with the baby triceratops. This prop was a latex head sculpted by Gary Pollard – formerly of the Jim Henson Creature Workshop – and was based very closely on the true known evidence of how the creature would have looked; the eyes were however enlarged to make the animal cuter. The skin was built over a heavyweight animatronic steel rig on wheels and operated by four or five people; one operator inside pulled levers to operate

Connections: Lost queen

Queen Nefertiti was the Great Royal Wife of the Egyptian Pharaoh Akhenaten, known before the fifth year of his reign as Amenhotep IV in the eighteenth dynasty of Egypt; she lived from around 1370 BC to

1330 BC and there are no records of her fate or burial.





the head and neck and could manipulate a glove covered in super slime as the creature's tongue, while radio controls allowed the eyes to blink, the nostrils to flare and the jaws to chew. The triceratops was soon referred to by the crew as 'Tricey', as in the script. "The actors loved it. It lived in the corner of the studio for a while so people came over and talked to it," Mark Williams told the *Radio Times*. This creature and the sleeping tyrannosaurus rex were supervised by Neill and Ian along with Melanie Rhodes and Nico Zarcone, while more of the Millennium FX team were present to dress the two robots. Recording ended with Amy's party bypassing the slumbering baby T rex.

After a day off for the team, work resumed in Studio 3 on Monday 27 February, with publicity shots taken

of Solomon and Brian alongside the scheduled shoot. Scenes on the corridor set began with Nefertiti handing herself over to Solomon, a sequence where Crispin Layfield was present to ensure that the struggling between these characters was performed safely. The travellers returning to the TARDIS at the end of the adventure was recorded next, after which the rest of the day was devoted to scenes of Riddell and Amy facing the raptors. While this was being recorded, over in Studio 1 on the TARDIS set, Matt Smith chatted to Steve Hargrave of ITV1's *Daybreak*.

Karen was not required for recording on Tuesday 28 when Day 8 continued to focus on the vast corridor set, first of all completing the initial encounter with Tricey, continuing with the Doctor's pleading with Indira for more time, and

Above: Amy and Riddell, shoulder-to-shoulder against the raptors.



Above: Amy discovers worryingly large claw marks.

Connections: Reptile return

Amy recognised the Silurians from her first encounter with them in *The Hungry Earth/Cold Blood* [2010 - see Volume 65] and used the term *Homo reptilia* from that story. The Silurians had originally featured in *Doctor Who and the Silurians* [1970 - see Volume 15] and *Warriors of the Deep* [1984 - see Volume 38] before a new strain of the race was introduced in *The Hungry Earth/Cold Blood*. The phrase 'Homo reptilia' originated in the 1974 novelisation *Doctor Who and the Cave Monsters*, which adapted the original 1970 serial.



then reaching the stand-off with Solomon in which Tricey was killed. This scene was played slightly differently than written; in the stage directions, the Doctor had not kissed Rory and slapped him on the arm rather than the face. The death of Tricey was also longer, with the Doctor sitting with the dying dinosaur.

The *Daybreak* report was screened at 6.55am on Wednesday 29 February; Matt was seen regenerating into Steve Hargrave before discussing the BBC's forthcoming *Doctor Who* Official Convention, and the departure of the Ponds from the series. "The show is bigger than any of us. It's been going for almost 50 years and it will continue way after me," commented Matt, adding, "I don't want to give it up any time soon." Recording in Studio 3 that day covered the set piece

of the Doctor, Rory and Brian riding to safety on Tricey; this action sequence was supervised by stunt expert Gordon Seed, with Will Willoughby, Rob Cooper and Mike Lambert standing in as the Doctor, Rory and Brian respectively. Other pick-up shots of the triceratops were also recorded during the day. "I had to wear padded trousers!" Matt told BBC Media as he recalled riding Tricey. "Dinosaurs are a lot lumpier than horses, so it was a painful couple of hours, a laugh though and definitely worth it as it's going to look great." Speaking to the BBC website, he added, "It wasn't great on your goolies."

Wire sequences

Day 10 - St David's Day - saw two units recording at Upper Boat. The main unit began in the corridor set with the end of the scene outside the pod where the wounded Brian saw the baby Triceratops again. At the same time, Marcus Wilson was directing a second unit with Karen Gillan and a hand-double for Arthur Darvill, recording the close-up shots of Brian's postcards being stuck on the Ponds' fridge (postcards seen in this shot featured BBC images such as the Christ the Redeemer statue in Rio de Janeiro, the Statue of Liberty in New York, the Leaning Tower of Pisa, a mountain overlooking Machu Picchu in Peru, the pyramids of Giza in Egypt, and Uluru (Ayers Rock) in Australia). Karen then joined the main unit in Studio 1 to record the arrival of the Ponds and their stepladder aboard the standing set of the TARDIS. In the meantime, a second unit was recording various effects element shots on the main corridor set including the column hits by the tails of the ankylosaurs and the robots' weapons impacting on the walls. Riann Steele and

"WHEN THEY MENTIONED PUTTING ME
IN LEATHER, I WAS DELIGHTED."



Above:
Has the Doctor
been travelling
alone for
too long?

Rupert Graves then joined the second unit while the main unit continued working on the TARDIS set recording the remaining shots of the Doctor joining the Ponds in the doorway as they gazed down on Earth. In Studio 3, the second unit next recorded inserts for the scene of Amy's party picking its way around the sleeping reptiles, and then completed the shots of Amy and Riddell holding the velociraptors at bay later in the episode. The main unit recorded various plate shots of the TARDIS and spaceship corridor sets before moving over to Studio 6 and recording Rory tending to his wounded father outside Solomon's pod. The second week of production concluded on Friday 2 March with the scenes on the control deck of the spaceship which had been constructed in Studio 6.

Week three saw a change in shooting schedules since work on *Dinosaurs on a Spaceship* was drawing to a close and the unit was soon to shift its focus onto *A Town Called Mercy*, with a major location shoot in Spain. Recording on Monday 5 March was planned for 7.30am to 4.30pm and cleared nearly all the remaining scenes in Solomon's pod, with stunt arranger Crispin Layfield supervising the action moves as the Doctor rescued Nefertiti and disabled the two robots. Karen Gillan was not required for recording at Upper Boat on this day.

Following the trip to Spain to record the Western episode for just over a week, the Block One team resumed work at Upper Boat on Monday 19 March (Day 23). Two units were at work; the main unit continued to focus on *A Town Called*

Mercy, while a second unit was helmed by director Nick Hurran who was then preparing for his own work on the second recording block. Recording from 8am to 7pm, the second unit began in Studio 5, where the sequences on the African Plains of 1902 were recorded with Matt, Rupert and Riann. After this, various pick-up shots were recorded in Solomon's pod in Studio 6 including the Doctor's rescue of Neffy (with Crispin Layfield again on hand) and his escape with Rory, after which Matt and Arthur joined the main unit. Nick's unit then continued to record the remaining scenes in the pod where Solomon addressed his robot servants and then informed Nefertiti that he could not get his ship to move. During the day, the BBC website team was present to chat to some of the episode's guest stars.

Wire sequences were tested at Upper Boat on Thursday 22 March, followed by further recording for *Dinosaurs on a Spaceship* on Friday 23 – Day 26, the final day for Block One. Concurrent with Matt recording with Saul's main unit in Studio 5, a second unit was also at work on Block Two in Studio 2. Work on *Dinosaurs on a Spaceship* began at 7.30am with the 1334



BC scene inside the Egyptian pyramid at the start of the adventure. Matt then recorded the scene of the Doctor at ISA Monitoring HQ before going to join his colleagues on *Asylum of the Daleks* [2012 – see Volume 70]. This left Saul to complete all the remaining scenes in the Indian control room with Indira and her team, plus close-ups of Brian's postcards; the block wrapped at 6.10pm, 20 minutes ahead of schedule. ■

Above:
The doctor has a chat with the two bickering robots.

PRODUCTION

Fri 17 Feb 12 Upper Boat Studios: Studio 6 (Bleytal's Log Recording; Control Deck)

Mon 20 Feb 12 Church Road, Penarth (Amy & Rory's House); Upper Boat Studios: Studio 2 (Cave; TARDIS Shell Doorway)

Tue 21 Feb 12 Upper Boat Studios: Studio 6 (Solomon's Pod; Spaceship; Corridor by Solomon's Pod)

Wed 22 Feb 12 Southerndown Beach, Beach Road, Dunraven Park (Beach; Rocks; Sandy Section)

Thu 23 Feb 12 Upper Boat Studios:

Studio 6 (Spaceship; Bio Lab)

Fri 24 Feb 12 Upper Boat Studios: Studio 3 (Spaceship; Corridor)

Sat 25 Feb 12 Upper Boat Studios: Studio 3 (Spaceship; Corridor)

Mon 27 Feb 12 Upper Boat Studios: Studio 3 (Spaceship; Corridor; Corridor near Control Deck)

Tue 28 Feb 12 Upper Boat Studios: Studio 3 (Spaceship; Corridor)

Wed 29 Feb 12 Upper Boat Studios: Studio 3 (Spaceship; Corridor)

Thu 1 Mar 12 Upper Boat Studios: Studio 3 (Spaceship; Corridor);

Studio 1 (The TARDIS; TARDIS Doorway); Studio 6 (Spaceship; Corridor by Solomon's Pod; Amy & Rory's House)

Fri 2 Mar 12 Upper Boat Studios: Studio 6 (Spaceship Control Deck)

Mon 5 Mar 12 Upper Boat Studios: Studio 6 (Solomon's Pod)

Mon 19 Mar 12 Upper Boat Studios: Studio 5 (African Plains; Studio 6 (Solomon's Pod; Spaceship; Corridor by Solomon's Pod)

Fri 23 Mar 12 Upper Boat Studios: Studio 5 (Pyramid; ISA Monitoring HQ; Amy & Rory's House)

Post-production

D*inosaurs on a Spaceship* was in post-production during April, during which time a number of cuts were made to the recorded material. After the Doctor read the message on his psychic paper, Nefertiti said, “Doctor, you can’t talk about the stars, then just leave me behind. Whatever you’ve found, I want to come.” “Did I say exciting?” the

Doctor continued, “I meant ordinary, very ordinary, mostly hovering. I never go anywhere exciting, me.” This was overdubbed with new dialogue. When the Doctor then appeared at Riddell’s camp, the hunter originally looked at him and replied, “Oh, fine, now you appear!”

After Brian made reference to the ‘loft incident’, Rory replied, “I was 12 and you’d just electrocuted me. I couldn’t help letting

Below:
‘You are here.’



go.” After his dad said how lucky he was to be married to Amy, Rory sighed, “Here we go...” as his father continued, “Lucky, lucky man...” Having told the Ponds he was taking them on a ‘quick hop’, the Doctor originally added as the TARDIS landed, “King of the quick hop! I did that!” On emerging from the ship, when the Doctor demanded to know who had sent Brian, Brian responded, “Sorry?” “Come on! Answer!” continued the Doctor, tapping Brian’s head. “Not a bad cyborg, I suppose, almost convincing, the ears give it away, and the eyes, dead behind the eyes, tell your makers they need to work on that...” When Rory explained this was his dad, the Doctor replied, “It’s your what?” “He was doing some DIY round our house.”

Snort of pleasure

When an amazed Amy told Nefertiti how famous she was, she continued, “You’re like one of the greatest women who ever lived.” “Thank you,” replied the Queen. “Married, you said?” asked Riddell, his interest piqued. “How long have you been with the Doctor?” asked Amy. “This is my first time. I made him bring me,” explained Nefertiti. The trio then came across the sleeping T rex baby, which Amy identified. “You’re very well informed,” remarked Riddell. “*Jurassic Park* all-nighter at Leadworth Cineworld,” explained Amy (with reference to the 1993 movie), “It’s a wonder I ever married that man.” “I have no idea what you just said,” admitted Riddell. When Riddell wobbled and then grinned as he stepped over the T rex, Amy originally slapped his arm.

When trapped in the cave by the pterodactyls, Rory asked the Doctor, “What about the sonic?!” “It doesn’t do dinosaur!” explained the Time Lord. “Get



an upgrade!” suggested Rory. When the robots first appeared, the Doctor said, “Hello.” As Robot 1 remarked that they were very cross with the Doctor, he replied, “Are you?” to be told by Robot 2, “You’re going straight on time out! You need to think about what you’ve done.” This was changed in dubbing and a variation shifted to the start of a later scene.

Having encountered the triceratops, after Robot 2 asked its colleague to stop calling it stupid, Robot 1 retorted, “You stop being stupid, I’ll stop *calling* you stupid!” This made the dinosaur roar, causing Rory to observe, “Well done, robots. Now you’ve attracted its attention.”

In the bio-lab when Amy pondered the absence of any Homo reptilia aboard the Silurian ark, she originally added, “Think, think, what are we missing?” before she investigated what had changed with the spaceship. When the Doctor’s party arrived outside Solomon’s pod and the robots started to bicker, Solomon’s voice from inside the chamber ordered, “Stop it!” “Sorry!” said both robots,

Above:
Rory, the Doctor and Brian say ‘Hello’ to Tricey.

Right:

Nefertiti gets the point.



sheepishly and meekly. “Naughty robots,” admonished Rory. As the Doctor entered the pod and the bars slammed behind him, Solomon’s voice explained, “The bars are necessary. The creatures hunt down here. Come in, will you!” Explaining about the robots which he picked up cheaply from a concession on Illyria Seven, Solomon added, “The emotional inhibitors on the AI circuits had been damaged.” After Brian was shot and Solomon decreed that the next bolt would be fatal, Robot 2 aimed its shoulder weapon at the Doctor through the gate. As Rory tended to his dad, Robot 1 taunted, “He’s such a cry-baby. It was only a level 2 bolt.” When Rory then threatened to dismantle the machine, he added, “Nobody hurts my dad.” After Rory administered the painkiller to his dad, Brian said, “Look at me. Nothing good ever comes from travel.” “Don’t start that. Please,” began Rory who – after a pause – asked, “Alright, this is what I can’t understand. How can you not like

travel?” “I like knowing where I am. I like my own things,” explained his father. “You do the same thing every day. Where’s the excitement in that?” asked Rory. “Rory,” began Brian, “I taught children for 30 years. I did excitement. Now, I like peace, order and familiarity.” After Rory told his dad that he had now seen his nursing skills in action, Brian declared “Oh dear, oh my goodness,” as he looked past Rory. “What?” asked his son as he followed his gaze to see Tricey. “Who said you could get up?” asked Robot 1 as the pair got their feet. “Melt you down, robot,” responded Rory as the triceratops stopped a few feet away from them. “Hello again,” said Brian, nervously, to the dinosaur... which then spat out the golf ball into Brian’s chest. Brian caught this in reflex and held up the saliva-covered ball as Tricey gave a snort of pleasure and looked at him with its large eyes. “Oh! My ball! Thank you!” smiled Brian, as the dinosaur sat down. “That dinosaur likes you, Dad,” observed Rory before his phone

rang. When his wife told him that they were on a Silurian ship, Rory responded, “I’ll tell the Doctor.” As Rory appeared at the bars of Solomon’s pod, Robot 2 barked, “No! Away from the bars, fleshbag!” to which Rory responded, “Button it, creaky!” As the Doctor indicated that he needed to take the call, he added, “Don’t shoot me, Rusty.” As the Doctor emerged from the pod, Solomon called for the robots from inside.

Rage of Solomon

When Indira informed the Doctor that she had to start the missile programme, she explained, “I don’t have any choice.” In the bio-lab, when Riddell pointed out that even the Doctor couldn’t object to stun guns, Amy agreed: “Load ’em up, hunter boy.” This scene continued longer after Amy pointed out that Nefertiti could choose between a human sleeping potion or a walking innuendo, and continuing, “Anyway, never mind husbands, aren’t you like ruler of everyone? What more could you want?” “Excitement,” replied the Queen. “You’ve no idea how boring it is having all your desires tended to.” “Right, sounds *really* tedious,” agreed Amy. “A life without surprise, and then the Doctor,” explained Nefertiti. “Amy, I watched him blaze.” The screen then activated. “Did you just turn that on?” asked Amy.

When Solomon confronted the Doctor’s party, the Doctor ordered, “Rory, Brian, behind me.” As Amy, Riddell and Nefertiti suddenly appeared by teleport, Amy explained, “He opened the communication channels across the ship. We saw everything.” After Solomon departed with Nefertiti, Amy asked, “Doctor?” “We can’t let him take her like that!” added Brian as the Doctor thought hard on the problem. “Doctor!” exclaimed Rory, as the Doctor

turned, with a smile. There was then a short scene at ISA Monitoring HQ where a worker indicated, “Missiles will achieve target in 18 minutes.” Indira looked at the display as her crew watched her in turn.

After Riddell went to keep an eye out for dinosaurs, Amy observed, “Now I get why Riddell’s here. Bit of brute force.” “He saved my life,” explained the Doctor, “long time ago. This is the least I could do.” “Why?” asked Amy. “In his timeline, he dies tomorrow,” explained the Doctor, “on the African Plains. This is his last night.” “This is your gift to him,” realised Amy. “He’s hunted big beasts all his life. I thought whatever was up here would be a thrill he’d remember.” “You’re a good man,” Amy told him. “Really?” pondered the Doctor. “Cos I thought I just sent him out to guard against carnivorous dinosaurs.”

Some later scenes were resequenced; Riddell encountering the raptors originally came earlier, before Solomon realised that the vessel was magnetised. When Solomon raged that ‘he’ had magnetised them, Nefertiti asked, “Who has?” “Who d’you think?” stormed her captor.

When the controls of the spaceship came alive, Rory exclaimed, “It’s just

Below:

The gang explores the giant spaceship.



like Super Mario Kart!”, referring to the Nintendo video game. “You’re rubbish at Super Mario Kart,” remarked Amy. “Not helpful!” replied Rory. The scenes of the ISA realising that the missile trajectory was changing and the Williamses flying the ship (which had ended with Brian asking, “Where are the dinosaurs again?”) were moved after Amy and Riddell taking on the raptors. The scene in which the Doctor rescued Nefertiti was resequenced so that the Doctor’s comments on missiles being literal were moved to after his speech about everything being safe and replacing an exchange where the queen asked, “What about you?” “GO!” urged the Doctor. “I’m right with you!”

Extremely camp

As the gang returned to the TARDIS, the Doctor originally said, “So Ponds, onwards!” but this was changed to, “Dinosaur drop-off time.”

The music for the episode was recorded as a series of 26 cues – including reworkings of the Silurian theme as established in *The Hungry Earth/Cold Blood* – running to about 26 minutes. Recording took place at Hoddinott Hall in Cardiff

Below:
The Silurian ship needs a good spring clean.



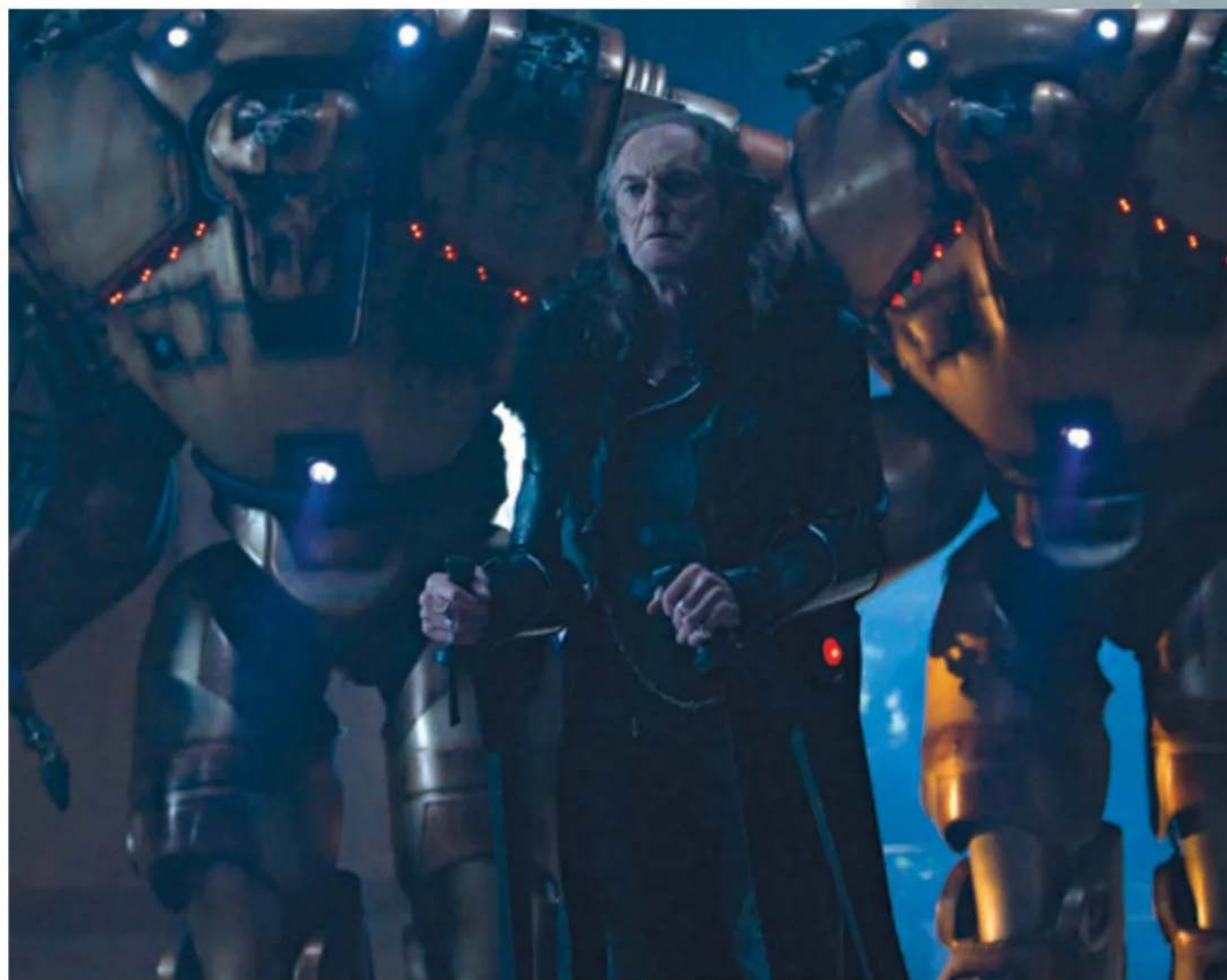
with the 80-piece BBC National Orchestra of Wales over two sessions on Wednesday 31 May – 10am to 1pm and then 2pm to 5pm; these were then mixed over the next four days at Air Studios.

The idea of booking comedy writing-performing duo David Mitchell and Robert Webb to do the robot voices came at the end of May. Chris suggested that their involvement could be kept secret as an extra surprise for viewers. Mitchell and Webb had enjoyed considerable success with award-winning series such as Channel 4’s *Peep Show* since 2003, and BBC Two’s *That Mitchell and Webb Look* since 2006. The two performers recorded all their dialogue at Goldcrest Post Production Studios in London on Wednesday 20 June; David and Robert recorded the lines in numerous different ways, with some extremely camp takes, and extra lines of dialogue from the robots during the triceratops ride were added in dubbing. Saul Metzstein also suggested that instead of saying “ow, I’ve gone all fizzy...” as it expired, Robot 1 should sing Harry Dacre’s 1892 music hall song *Daisy Bell*; this was a reference to the original computerised voice tests conducted in 1961 which had apparently been seen by science-fiction writer Arthur C Clarke, who then used the song for the demise of the computer HAL in his script for the 1968 sci-fi movie *2001: A Space Odyssey*.

By the start of July, the episode had been picture-locked and was awaiting the CGI sequences to be cut into the final show. The title sequence for the episode depicted the logo with the texture of a dinosaur’s hide against a vortex of green and deep orange with yellow lightning. Superimposed captions established the Egyptian sequence as 1334 BC, Riddell being collected in 1902 AD and the bulk of the narrative taking place in 2367 AD. ■

Publicity

- ▶ The scene of the Doctor and his gang confronting dinosaurs at the end of the pre-credits sequence was shown at Comic Con San Diego on Sunday 15 July 2012, where Steven Moffat also revealed the episode title.
- ▶ Following the broadcast of *Asylum of the Daleks* on Saturday 1 September, the BBC Website released a 53" video of Karen Gillan and Arthur Darvill introducing *Dinosaurs on a Spaceship*, recorded at the BFI series launch in August; "*Dinosaurs on a Spaceship* is a big romp," promised Arthur. "A real big action adventure, Indiana Jones-style." A trailer was also made available. On Tuesday 4 September, *Radio Times* offered a colour spread entitled *Doctor on 'Tops* by Patrick Mulkern. Patrick also selected *Dinosaurs on a Spaceship* for his Pick of the Day.



- ▶ Three extracts from the pre-credits were also released during the week; the scene with Nefertiti on Wednesday 5, the sequence with Riddell on Thursday 6 and the encounter with the ankylosaurs on Friday 7. Karen Gillan was heard on Thursday 6 on Greg James' Radio 1 show in an interview which she had recorded the previous Friday. Then on Saturday 8 September, the website revealed that David Mitchell and Robert Webb would be providing the voices of the two robots, with Caroline Skinner commenting, "We were thrilled to have David Mitchell and Robert Webb on board for *Dinosaurs on a Spaceship*. It's a huge adventure, a real no-holds-barred belter of an episode and having them voice these two incredible-looking robots was just perfect. It makes them funny and chilling."

Above:

Solomon is defended by his childish but deadly robots.

Left:

Rory wonders if the Doctor has a plan.

Broadcast

Right:
The Doctor
wonders if
this is his
most bonkers
adventure yet!



With 7.57 million viewers, *Dinosaurs on a Spaceship* attracted more than double the audience of ITV1’s *Red or Black*. In the wake of transmission, the BBC website made available design drawings, storyboards for various dinosaur sequences and also a 4’14” behind-the-scenes video entitled *Raptors, Robots and a Bumpy Ride*; this featured Matt, Karen and Arthur plus Chris Chibnall, David Bradley, Steven Moffat, Rupert Graves, Richard Garaghty and 3D Supervisor Matt

McKinney (who demonstrated the animation of a raptor). BBC America issued the 31” video *Doctor Who: Inside Look* on Sunday 9 September in which the three regular cast members chatted about the role played by Rory’s dad, and BBC Three repeated the programme on Friday 14 in the usual 7.15pm slot. “I hope it’s the most bonkers *Doctor Who* has ever been,” Chris Chibnall told *Doctor Who Magazine*, “although I think that’s quite a competition, especially these days!”

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Dinosaurs on a Spaceship	Saturday 8 September 2012	7.35pm-8.20pm	BBC One	45’13”	7.57m (9th)	87

Merchandise

Along with *Asylum of the Daleks*, *A Town Called Mercy*, *The Power of Three* and *The Angels Take Manhattan* [2012 – see Volume 72], *Dinosaurs on a Spaceship* was released by the BBC on DVD and Blu-ray under the title *Doctor Who Series 7: Part 1* on 29 October 2012. The episode was also included as part of the DVD and Blu-ray *Doctor Who: The Complete Seventh Series*

boxset, also released by the BBC on 24 September 2014.

Three tracks of the incidental music from the episode, composed by Murray Gold, were included on the CD and download album *Doctor Who: Series 7* released by Silva Screen on 9 September 2013.

The promotional artwork for *Dinosaurs on a Spaceship* was released as a poster by Pyramid International on 19 October 2012, priced £3.99. ■

Below:

The movie poster-style publicity image, by Lee Binding, that was used to promote the episode.



Cast and credits

CAST

Matt Smith The Doctor
and
Karen Gillan Amy Pond
Arthur Darvill Rory Williams
with
Rupert Graves Riddell
Mark Williams Brian Williams
David Bradley Solomon
Riann Steele Queen Nefertiti
Sunetra Sarker Indira
Noel Byrne Robot 1
Richard Garaghty Robot 2
Richard Hope Bleytal
Rudi Dharmalingam ISA Worker
David Mitchell Robot 1 Voice¹
Robert Webb Robot 2 Voice¹

¹ Not credited in *Radio Times*.

UNCREDITED

Champa Morgan, Ying Qin, Narinder Metters, Farzin Gharvy, Faizal Sweeney, Azhar Miah, Iestyn Jones ISA Crew
Will Willoughby Stunt Double for The Doctor
Rob Cooper Stunt Double for Rory Williams
Mike Lambert Stunt Double for Brian Williams

CREDITS

Written by Chris Chibnall
Produced by Marcus Wilson
Directed by Saul Metzstein
Stunt Coordinators: Crispin Layfield, Gordon Seed.
Stunt Performers: Will Willoughby, Rob Cooper, Mike Lambert.
First Assistant Director: Nick Brown [uncredited: Fay Selby, Marcus Wilson]
Second Assistant Director: James DeHaviland
Third Assistant Director: Heddi-Joy Taylor-Welch [uncredited: Delmi Thomas, Matthew Best].
Assistant Director: Danielle Richards [uncredited:

Charlie Curran, Ryan Drawbridge-Harding]
Location Manager: Iwan Roberts
Unit Manager: Geraint Williams
Production Manager: Phillipa Cole
Production Coordinator: Claire Hildred
Asst Production Coordinator: Gabriella Ricci
Production Secretary: Sandra Cosfeld
Production Assistants: Rachel Vipond, Samantha Price
Asst Production Accountant: Rhys Evans
Script Supervisor: Lindsay Grant [uncredited: Steve Walker, Nicki Coles]
Camera Operator: Joe Russell
Focus Pullers: James Scott, Steve Rees
Grip: Gary Norman [uncredited: Martin Peters]
Camera Assistants: Meg de Koning, Sam Smithard, Cai Thompson
Assistant Grip: Owen Charnley
Sound Maintenance Engineers: Jeff Welch, Chris Goding
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Bob Milton, Gareth Sheldon, Matt Wilson [uncredited: Jack Gibbons, Sion Hopkins, Greg Mould, Jonathan Redhead, Jeb Hawkins, David Evans]
Supervising Art Director: Paul Spriggs
Set Decorator: Adrian Anscombe
Production Buyers: Charlie Lynam
Art Director: Amy Pickwood
Assistant Art Director: Richard Hardy
Art Department Coordinator: Donna Shakesheff
Prop Master: Paul Smith
Prop Chargehand: Bernie Davies
Set Dresser: Jayne Davies
Prophand: Austin J Curtis
Standby Props: Phill Shellard, Helen Atherton
Dressing Props: Mike Elkins, Ian Griffin, Tom Belton
Graphic Artist: Christina Tom
Graphic Designer: Chris J Lees



Left: Amy wonders if the Doctor is deliberately distancing himself from her and Rory.

Petty Cash Buyer: Helen O'Leary
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths.
 Props Makers: Penny Howarth, Alan Hardy,
 Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Assistant Costume Designer: Fraser Purfit
 Costume Supervisor: Carly Griffith
 Costume Assistants: Katarina Cappellazzi,
 Gemma Evans
 Make-Up Artists: Sara Angharad,
 Vivienne Simpson, Allison Sing
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Joel Skinner
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Graphics: Peter Anderson Studio
 Online Conform: Mark Bright
 Online Editor: Geraint Pari Huws
 Colourist: Mick Vincent
 With thanks to the BBC National Orchestra of

Wales. Conducted and Orchestrated by
 Ben Foster. Mixed by Jake Jackson.
 Recorded by Gerry O'Riordan.
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Gareth Meirion Thomas]
 Costume Designer: Howard Burden
 Make-Up Designer: Barbara Southcott
 Music Murray: Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Tim Porter
 Production Designer: Michael Pickwoad
 Director of Photography: Stephen Pehrsson
 [uncredited: Neville Kidd, Nick Dance]
 Associate Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat,
 Caroline Skinner
 BBC|cymru wales
 bbc.co.uk/doctorwho
 © BBC MMXII

Profile

RUPERT GRAVES

John Riddell

Rupert Graves was born 30 June 1963, son of a music teacher father and travel co-ordinator mother. He grew up in Weston-super-Mare, the Somerset seaside town he would later describe as “a s**thole... [but] I like it because it’s such a s**thole. I like the West Country humour and slyness.”

Victorian music nights on the local Birnbeck Pier while still at school brought his first taste of performing. He loathed his time at Wyvern Community School; “I went to a shocking school,” he remembered. “There was no chance of

Below:

Graves was immediately “grabbed” by the role of big game hunter Riddell.



me getting into university or anything.” Hating the authority of education, he left at 15 and ran off to join the circus where he was taken on as a YTS trainee clown. In a similar vein he was soon afterwards part of a children’s entertainment troupe called Silly Billy Pickles and the Peanut Street Gang, performing around Butlin’s holiday camps.

His break into television was as a child actor with a bit-part as a prefect in an episode of action series *Return of the Saint* shown in 1978, but his first major TV part, filmed in summer 1978, was Yan in *Enid Blyton’s Famous Five*, a two-part story *Five Go Down to the Sea*, acting alongside future *Doctor Who* novelist and script writer Gary Russell. He also featured in children’s period fantasy serial *Vice Versa* (1981).

Graves made the transition from child actor playing Clayton Vosper in Dennis Potter’s play *Sufficient Carbohydrate* staged in London in 1983/4, and as a result was cast alongside Helena Bonham-Carter in the Merchant Ivory movie adaptation of EM Forster’s *A Room with a View* (1985). Producer James Ivory saw potential and recast Graves in his next film *Maurice* (1987), about a gay relationship in 1909. Graves, with his dazzling smile, languid hair and propensity for nude scenes, was earning a young fan following of both sexes and tipped to become a huge star. Yet his career failed to follow the trajectory of peers such as *Maurice* co-star Hugh Grant.

In 2014, Graves reflected on the Merchant Ivory hype. “It gave me profile. But I certainly didn’t take advantage of that profile – I was slightly embarrassed, probably, about the attention. And I felt I hadn’t earned it, I hadn’t earned the acting jobs, I hadn’t trained and I felt very insecure about that.”

Graves continued to work in theatre to learn his trade. Highlights included *Torch*

Song Trilogy (1985), the title role in *Amadeus* (1986, directed by Simon Callow), and *A Madhouse in Goa* (1989). He would still regularly appear in occasional offbeat films including *The Madness of King George* (1994), *Different for Girls* (1996), and *Intimate Relations* (1996), for which he won the Montreal World Film Festival Best Actor Award.

The last decade or so has seen something of a return to prominence for the man once tipped as a major star. He appeared on Broadway both in Patrick Marber's *Closer* (1999) and as Treves in *The Elephant Man* (2002), while on TV he was acclaimed for his performance as Jolyon Forsyte in ITV's version of *The Forsyte Saga* (2002). His film CV extended to include *V for Vendetta* (2006) and *Made in Dagenham* (2010).

Among dozens of television appearances in the last ten years he has featured in *Spooks*, *Ashes to Ashes*, *Waking the Dead*, *Marple*, *Wallander*, *Lewis*, *New Tricks*, *Scott & Bailey*, *Death in Paradise* and *Last Tango in Halifax*. Since 2010 he has of course been best known for playing the exasperated DI Greg Lestrade in Steven Moffat and Mark Gatiss's smash-hit detective series *Sherlock*.

In *Dinosaurs on a Spaceship* Graves played big-game hunter John Riddell, a *Boys' Own* adventurer type the Doctor recruits from 1902. Graves told *Doctor Who Magazine* at the time: "I thought Riddell was a funny part. The way of knowing if you can do a part is if you understand it when you first read it. Riddell was quite clear from the off. He grabbed me." ■





A TOWN CALLED MERCY

▶ STORY 228

The Doctor discovers that the inhabitants of the remote town of Mercy, in America's 'Wild West', are unwittingly harbouring an alien war criminal, Kahler-Jex. The town is besieged by a cyborg gunslinger who threatens to kill everyone if Jex is not handed over to him.



Introduction

The Doctor often sees the universe in very black-and-white terms. “There are some corners of the universe that have bred the most terrible things”, says the Doctor in *The Moonbase* [1967 – see Volume 9], “they must be fought.” Occasionally, however, he is stopped short by the moral complexity of a situation. Does the end always justify the means? Most famously, he asks, “Do I have the right?” when he’s sent to Skaro to avert the creation of his most dangerous foe in *Genesis of the Daleks* [1975 – see Volume 23].

Below:

The Doctor pushes Jex over the line, delivering him to the Gunslinger.



Immediately prior to *A Town Called Mercy*, in *Dinosaurs on a Spaceship*, the Doctor had sent the murderous trader Solomon to his death, acting as his judge and executioner. When he arrives in the Wild West and discovers war criminal Kahler-Jex on the run from the Gunslinger – a cyborg that metes out justice and is himself the victim of Jex’s crimes – we discover our hero is similarly unforgiving.

This isn’t usually the way it works. The Doctor may be ruthless in facing the forces of evil, but he’s reluctant to sentence individuals to death. In his own words, he tries to negotiate, to understand. “Well, not today,” he says. “No, today I honour the victims first – his, the Master’s, the Daleks’ – all the people who died because of my mercy.” Ordinarily, the Doctor isn’t this uncompromising. He’s a believer in there always being options. It’s his companion Amy, of course, who appeals to the Doctor’s mislaid compassion and persuades him to investigate avenues other than sending a man directly to his death.

The events of *A Town Called Mercy* were reasonably fresh in the memory a year later when the Doctor revisited the biggest moral dilemma of his life in *The Day of the Doctor* [2013 – see Volume 75]. He believed the only way to end the Time War and save the universe was by showing mercy to neither Daleks nor Time Lords, killing all concerned. Again it’s his companion who encourages him to find a better solution. The Doctor is often confronted by problems that seem insurmountable – what makes him remarkable is his ability to find creative and unexpected answers.

'ORDINARILY, THE DOCTOR ISN'T THIS UNCOMPROMISING. HE'S A BELIEVER IN THERE ALWAYS BEING OPTIONS.'

STORY

In the desert of the Old West, an alien, Kahler-Mas, is terminated by a cybernetic Gunslinger. It has one more target – “The doctor.” [1]

The Doctor, Amy and Rory enter the town of Mercy, stepping over a border line of stones and wood. The Doctor spots an electric street lamp and remarks that it’s anachronistic and “about ten years too early.” They enter a saloon, which falls silent. When the Doctor introduces himself he is asked if he is an alien, and when he says “yes”, the townsfolk throw him out of Mercy.

The Gunslinger approaches from the desert. But the town marshal, Isaac, arrives and orders the Doctor back across the border. The Doctor, Amy and Rory are taken to Isaac’s office. Isaac explains that the townsfolk are being held prisoner by the Gunslinger. It wants them to give up “the doctor”; an alien called

Kahler-Jex. Jex explains that his spacecraft crashed nearby, and he would have died if Isaac hadn’t pulled him from the wreckage. He has been helping the town ever since, including providing them with electric lighting. [2]

The Doctor enlists Isaac and Rory to create a diversion while he rides out of town on a horse that, he learns by conversing with it, is called Susan. [3] He discovers Jex’s ship and gains entry using his sonic screwdriver. This sets off an alarm heard in Mercy and which attracts the Gunslinger’s attention. The Doctor asks the ship’s computer about Kahler-Jex. [4]

Realising his secret has been discovered, Jex pulls a gun on Amy. The Doctor is caught by the Gunslinger as he emerges from the ship. The Gunslinger warns him it will kill the next person to cross the border: “Make sure it’s Jex.”

Jex attempts to leave with Amy but Isaac stops him. The Doctor returns to Mercy and tells his companions and





Isaac that Jex is a murderer. Jex and his team took volunteers and turned them into cyborgs. Jex explains that his people were at war, and that if he had not built a cyborg army then millions more would have died. Instead, the war ended in less than a week – but one of the cyborgs was damaged and started hunting down the team that created it. [5]

The Doctor pushes Jex out of the town, deliberately placing him at the mercy of the Gunslinger. Amy fires a pistol and orders the Doctor to let Jex back in: “This is not how we roll, and you know it. What happened to you, Doctor? When did killing someone become an option?” The Doctor is persuaded but before Jex can move, the Gunslinger arrives. Isaac shoves Jex out of the path of the Gunslinger’s shot but is fatally wounded. [6] He tells the Doctor to protect Jex and hands him his badge before he dies. The Gunslinger informs the Doctor he has until noon tomorrow to give him Jex, or it will kill them all.

That night, a lynch mob gathers in the main street. A young man called Dockery threatens to shoot the Doctor but the Doctor talks him around. [7]

The Doctor returns to the marshal’s office. Jex tells him he is haunted by the screams of all of those who died: “In my culture, we believe that when you die, your spirit has to climb a mountain carrying the souls of everyone you wronged in your lifetime. Imagine the weight I will have to lift.” [8]

The next day at noon, the Gunslinger enters the town. It faces the Doctor for a duel. [9] The Doctor uses his sonic screwdriver to confuse it and Rory and Dockery distract it, enabling Jex to escape. [10]

Jex returns to his ship and contacts the Gunslinger, giving it his location. Then he activates the ship’s self-destruct. [11]

Later, the Doctor, Amy and Rory say their farewells to the townsfolk and leave in the TARDIS. The Gunslinger remains behind to watch over Mercy. [12]

Pre-production

“**W**hy not do a *Doctor Who* Western?’ was how it came about,” explained executive producer Caroline Skinner while talking about *A Town Called Mercy* to *Radio Times*. “We didn’t want to design a series of movie clichés, but to see the Doctor in this environment was just a fantastic opportunity for some brilliant storytelling.” However, her colleague and showrunner Steven Moffat jovially offered another reason for the Western setting to BBC News: “Matt Smith on a horse in a proper Western. Surely those bandy legs were made for horse-riding. That’s why we did it.”

Below:
The Doctor, Amy and Rory pay a visit to the town of Mercy.

Doctor Who had told a Western tale once before, with *The Gunfighters* [1966 – see Volume 7] – in which the TARDIS visited Tombstone, Arizona for a black comedy version of the famous OK Corral shootout of 1881. *The Gunfighters* had become notorious for achieving the lowest audience appreciation score for the series, and Steven Moffat explained to writer Toby Whithouse that it wasn’t necessarily worth watching the TARDIS’ previous arrival in the Wild West as part of his research for this new story.

“Like all the best Westerns, this is a tale of one man standing against impossible odds and his own personal demons,” observed the lead writer in *Radio Times*.



The outline offered to Toby Whithouse was that of a nineteenth-century Western town being terrorised by a robot, thus presenting a science-fiction element in a historical setting.

While Toby was already the executive producer and lead writer of the BBC Three fantasy series *Being Human*, he had also contributed three previous episodes to *Doctor Who* since its return in 2005: *School Reunion* [2006 – see Volume 52], *The Vampires of Venice* [2010 – see Volume 64] and *The God Complex* [2011 – see Volume 69]. “The way it always seems to work with me and Steven, is that Steven gives me a one-line pitch – the one line this time was ‘a town in the Wild West that’s being terrorised by a, kind of, robot or cyborg’ – and then I’ll go away and knock together an idea,” recalled Toby of his latest episode in *Doctor Who Magazine*.

Spaghetti Westerns

Before the Western notion had been pitched for development, it had been decided that it was achievable, practical and affordable on the grounds that it would be the next overseas shoot for the BBC Wales series. Since 2006, foreign shoots had become an occasional part of *Doctor Who*’s production schedule, first with second unit material in New York for *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], then more major shoots at studios in Rome for *The Fires of Pompeii* [2008 – see Volume 57], the deserts of Dubai for *Planet of the Dead* [2009 – see Volume 61], Trogir in Croatia for *The Vampires of Venice* [2010 – see Volume 64] and *Vincent and the Doctor* [2010 – see Volume 65], and a shoot based in Utah for *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66]. “It’s a full-blooded Western,” Steven Moffat told the

BBC website. “We knew from the start we’d need some serious location shooting for this one, and given the most iconic American setting imaginable, there was only one place to go – Spain.”

“Marcus [Wilson, the producer] showed me lots of photographs of the location before I started,” recalled Toby in *Doctor Who Magazine*, “though, to be honest, I had a mock-up of a Western town in my head already, accrued from all the different films I’ve watched.” The *Doctor Who* crew planned to use two of the three Western town sites which formed the Mini Hollywood business in the southern Spanish province of Almería – the same place where many classic ‘Spaghetti Westerns’ (a broad term for the genre of Wild West films often made in Spain by Italian film companies) had been shot since the early 1960s. The main Mini Hollywood area in the desert of Tabernas was now known as the Oasys Theme Park – or Oasys Parque Temático del Desierto – and had been constructed in 1965 as the town of El Paso for *For a Few Dollars More* (*Per qualche dollaro in più*) as well as featuring in its follow-up, the 1966 movie *The Good, the Bad and the Ugly* (*Il buono, il brutto, il cattivo*), both directed by noted Italian film-maker Sergio Leone. Following this film, the site was purchased by extras who had worked on the film, so that it could be run as a tourist attraction and exploited to give them further guaranteed work in other Westerns filmed in the area; it was subsequently purchased by a hotel group, but remained open as a tourist attraction, offering Wild West re-enactments and a zoo. Another part of Mini Hollywood was Fort Bravo – also known as Texas

Connections: Counting the years

- ▶ The Doctor gives his age as 1,200 years old, having last said that he was 1,103 when his older self met Amy in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66].



Connections: Hats on!

► In keeping with the cowboy theme of the episode, the Doctor wears a Stetson hat, as he had previously done in *The Impossible Astronaut*/*Day of the Moon* [2011 – see Volume 66], *Closing Time* [2011 – see Volume 69] and *The Wedding of River Song* [2011 – see Volume 70].



Hollywood – which had been constructed in addition to the El Paso mock-up in 1966 for *The Good, the Bad and the Ugly* in order to offer alternative backgrounds. Similarly purchased by a stuntman who had worked on such films, by the 1980s the town had become a Western-style theme park offering both a Mexican township and also an American Old West street with a functioning saloon, blacksmith, jail, hotel and gallows.

“This year I’ve written an episode in a genre I’ve never ventured into before. It was the most fantastic fun,” Toby told *Doctor Who Magazine*. In bringing a Western to life on British television, Toby Whithouse wanted to capture the harshness of the lives of the settlers and townsfolk, rather than the sanitised depiction which had been traditionally presented in some Western film series

Below:

Isaac is Mercy’s town marshal and protector of its people.



of the 1950s and 1960s. Steven agreed that the backdrop should be realistic, akin to the epic 1968 ‘Spaghetti Western’ *Once Upon a Time in the West* (*C’era una volta il West*) rather than any form of entertainment which simply used a Wild West setting such as the 1950 movie of the stage musical *Annie Get Your Gun*.

In the late 1980s, Toby had gone through a teenage phase of watching a lot of classic Spaghetti Western movies, and in particular had become a big fan of American actor Clint Eastwood, who had made his mark on the cinema world as ‘the man with no name’ in the Western trilogy *A Fistful of Dollars* (*Per un pugno di dollari*), *For a Few Dollars More* and *The Good, the Bad and the Ugly* in the 1960s. During his research, the writer went back to watch some of these movies and was delighted to find that he still enjoyed them. More recently, Toby had been deeply impressed by the complexity of the characters in *Deadwood*, a tough Western drama set in the South Dakota of the 1870s and screened by HBO from 2004 to 2006. The writer was also aware that he would need to work in some of the Western clichés which would be expected by the audience; hence, the Doctor would don a Stetson (as he had in earlier episodes) and a marshal’s badge, ride a horse across a dusty desert landscape beyond the edge of town, and face off against a formidable opponent in a showdown on the town’s main street at high noon.

Toby realised that the dramatic crux of his episode rested on what it was that the robot wanted. An early decision was to change the robot idea into that of a cyborg, a fusion of living being and technology; this would allow the antagonist to express itself and its aims in a richer way than possible by a soulless automaton, and so offered a proper villain for the Doctor

to interact with. “I started by thinking about what the cyborg *actually wants*. A cyborg is quite difficult to characterise, so I focussed on characterising the thing that it’s chasing. The idea I came up with – which forms the backbone of the episode – is that whatever the cyborg wants in the town is the villain. Well, I say ‘villain’. Of course, it isn’t quite that straightforward...” explained Toby in *Doctor Who Magazine*.

Early ideas

Toby’s original idea was that the immediate threat to the town would be the cyborg gunslinger, but that it would eventually transpire that the cyborg’s quarry, being protected by the townsfolk, would be far more dangerous. As such, the writer originally thought of having the gunslinger destroyed part-way through the story, and then focus on the alien – named Kahler-Jex – as being the real villain. Jex would be a key element in the story since his presence would reveal the Doctor as a more volatile and dangerous figure, the result of him travelling alone for too long. Over the first couple of months of the script’s development, during autumn 2011, Toby took the approach that both cyborg and Jex would have arrived in the town very recently. However, Steven suggested that Jex could have been established in the town for some time, and indeed could have helped its inhabitants so that they would defend him.

Towards the end of 2011, Toby submitted his first untitled draft for the episode that had various differences to the final shooting draft. In this version, there was no Attack Drone with Kahler-Mas. The population of Mercy had originally been increased from 40 to 41; when Rory suggested that the adjustment could have been because somebody had a baby, Amy



said, “Now you’ve mentioned babies, are we going to do that thing where we all exchange awkward glances?”

As the TARDIS trio walked down the high street, townsfolk appeared and one man asked them for food. When Isaac rescued the Doctor from the townsfolk and took him into his office, an old man dressed in the tattered uniform of a Confederate soldier sat in the corner, staring into space; this was Isaac’s father, George, who had been captured and tortured by the Unionists. Isaac told the TARDIS trio that the Gunslinger had arrived two weeks ago and that they woke up one morning to find the border around the town; the Doctor deduced that the figure in the cell was the new resident in town. In scenes on the hillside, the Gunslinger was seen fingering a pendant which carried the same symbol as on the faces of Kahler-Mas and Kahler-Jex.

When the Doctor offered to mend Jex’s ship so he could depart, the alien said that he was happy in Mercy. While Isaac and Rory distracted the Gunslinger, the Doctor made for Jex’s ship on foot instead of going back to the TARDIS. While the

Above:

Rory receives some rough treatment at the hands of the residents of Mercy.



Above:
The inhabitants of Mercy live in fear of the Gunslinger.

Doctor investigated Jex's ship, back at the marshal's office, Jex panicked and marched towards the door, telling Amy, "He needs to get to *his* ship and get me *out* of here. Why is he looking at *mine*?" When the Doctor confronted the Gunslinger on leaving the ship, the Cyborg explained that Jex had tricked the town's inhabitants and that he had committed crimes against his own people.

Meanwhile, Jex was grabbing ammunition and Isaac's scraps of food and prepared to use Amy as a human shield to leave town and make for the Doctor's ship. However, at that moment Isaac returned

with Rory and pressed a gun into Jex's neck, asking the doc what he was hiding. When the Doctor returned to town, he entered Isaac's office and used his sonic screwdriver to project the recording of what he had seen in Jex's ship back on the wall; this was a recording of Jex explaining how he had created the cyborgs, tricking

subjects into undergoing transformation into living weapons. The recording continued to show Kahler-Tek breaking free of his constraints and attacking his creators; the only survivors – Jex, the weapons maker, the senior technician and the priest – sealed themselves in a bunker and attempted to reach the shuttle bay. George had been listening outside and was traumatized while Isaac was horrified by the true nature of the man whom he had sheltered. Meanwhile, George stumbled into the street and told the priest how the doc had killed people. While Rory felt that Jex should be given to the Gunslinger, Amy argued that he should be punished, but not like that. The Doctor agreed that Jex should be handed over. With Rory's help, the Doctor grabbed Jex and took him outside, followed by the mob who had been alerted by George and the priest.

At the borderline, when Jex confronted his creation, he wept, remarking in a hushed voice: "By the gods. You're beautiful." Suddenly George appeared with Isaac's gun firing into the crowd madly; as the Gunslinger's laser fatally wounded Isaac, Jex was killed by one of George's shots. Realising that the Doctor was now the town's peacekeeper, the Gunslinger told the locals that they had until noon tomorrow to make peace with their gods, then he would return to kill them all.

That night the Doctor paced the main street, worrying, while Amy told Rory that she was thinking of becoming a travel writer; the couple discussed babies in a prickly manner with Amy saying that one option was for Rory to find somebody else who could give him children. In the saloon, the Doctor found the Preacher readying the men – like Seth and Elias – with guns in an attempt to first negotiate and then, if necessary, kill the Gunslinger. The Doctor bluffed them into halting this

Connections: Oh, mother!

Jex sensed that Amy was a mother and, recalling the birth of Melody/River in *A Good Man Goes to War* [2011 – see Volume 68], Amy commented that it was not straightforward.



scheme by claiming that he had a plan, but Sadie knew he was lying, commenting that in Chicago she had seen a clockwork man like the cyborg and that everyone had a vulnerability, something they loved. “Personal testimonies are available from the drop down menu,” recalled the Doctor who went to the marshal’s office to play back the video of Kahler-Tek which he had downloaded. To help him think, the Doctor asked Billy to whistle Ennio Morricone’s theme to *The Good, the Bad and the Ugly*.

Inspiration

A playback of a woman called Kahler-San attracted the Doctor’s attention because of the pendant she toyed with. Next day, when the Doctor faced the Gunslinger in the high street, Amy stood in the street with her face covered in cloth; onto this, Rory used the sonic to project the edited testimony of Kahler-San saying, “Stop/this./These/people/do not/deserve to/die... Kahler-Tek./Do not/become/a monster.” The Gunslinger realised that he was being tricked and then saw his corrupted reflection in a window; the Doctor explained he chose Kahler-San because of the pendant. The Gunslinger prepared to walk into the desert and self-destruct, but instead the Doctor had another idea... and the last scene showed the cyborg as the new marshal outside his office on the main street of Mercy.

There were two significant changes that Steven suggested to this draft of the script. First of all, he felt the script lost momentum once Kahler-Jex had been killed. Secondly, a key element of the plot was that the Doctor had recorded the videos of Jex creating the cyborgs – as shown in the capsule – on his sonic screwdriver and was able to project these

back; it was felt better to lose this device and have the Doctor telling the others instead upon his return. Although this meant a substantial rewrite of the second half of the script, Toby felt that Steven’s points were very astute and agreed with them.

The scene which helped Toby to revise his narrative came from *To Kill a Mockingbird*, Harper Lee’s 1960 novel of racial injustice and the 1962 movie adaptation. In this landmark work, a black man called Tom Robinson was accused of raping a white woman, but was defended by lawyer Atticus Finch in the town of Maycomb, Alabama. The sequence that Toby recalled was when a lynch mob arrived at Atticus’ office where Tom was waiting before his trial; it was the line, “Is he in there, Mr Finch?” which directly inspired the scene where the Doctor confronted the mob who demanded that Jex should be handed over, with the new character Dockery asking, “He in there?”

“That scene is what it’s all about,” explained Toby. Following from this, another obvious ingredient of the Western was that the Doctor would find himself appointed as the marshal to protect the

Below:

Kahler-Jex fears his dark secret may have been discovered by the Doctor.





Above:
The Doctor has a surprise encounter when he leaves Jex's ship.

townsfolk... and would be required to carry a revolver. As a pacifist, the Doctor had generally refused to use firearms in the past, although he had occasionally wielded weapons as a last resort in stories such as *Resurrection of the Daleks* [1984 – see Volume 39] and *The End of Time* [2009/10 – see Volume 62]. Toby found that the scene where the Preacher and Amy indicated to the Doctor that he would have to don holster and firearm to reassure the townsfolk took him a long time to get right. Toby wanted to get the right balance of rage and fury showing that the Doctor was a moral man, pushed to his limit. However, when it came to the dilemma of whether Kahler-Jex was still a war criminal or had now paid for what he had done in the past with his tending to the locals of Mercy, this would place the Doctor at the centre of a difficult decision: should he hand over the renegade to the cyborg, in order to save other lives? With regards to this element of the plot, Steven Moffat encouraged Toby to consider making the Doctor the one who *could* justify handing Jex over to the Gunslinger. “Once he’d allowed me to do that, it completely opened up a new vein of narrative. It was

fantastic,” Toby told *Doctor Who Magazine*, since he had found this new aspect of the Doctor as an angry, dangerous figure to be enjoyable to write for.

In the untitled and undated Draft 2 script, which was delivered around Christmas, much of the action and dialogue was extremely close to the final shooting script with Jex now surviving to sacrifice himself at the end of the episode. The townspeople asking for food was dropped and Isaac’s father was omitted. The character of Dockery was introduced and described as ‘barely 20’. And Isaac gave examples of Jex helping the townsfolk. The marshal also said that the Gunslinger’s deadline for handing over the “Alien Doctor” was noon the next day. The Doctor now rode out into the desert on horseback. When the Doctor asked the Preacher if he could borrow his horse, the priest asked him when he had last been on horseback. “Few years ago,” the Doctor replied. “With Cleopatra. To Stonehenge,” a reference to *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. Returning to the marshal’s office, a livid Doctor pursued Jex around the room, pushing furniture out of the way accusing him of being a

murderer. “I’m a scientist,” claimed Jex. “Potato, potarto,” retorted the Time Lord.

When the Doctor suggested handing Jex over to the Gunslinger, he turned to find Isaac in his gunfighter stance, his hand hovering over his holster: “This is how it starts. A little bloodshed here, a vigilante or two there, and suddenly you got streets running with blood.” However, after the taunts about guilt from Jex, the Doctor proceeded with his threat. The Gunslinger ordered Jex to cross the line. As the townsfolk watched this confrontation, rooted with fear, Jex saw the little girl looking at him, terrified, and mustered a smile to reassure her. After the Doctor had Jex taken back to the cell, when he confronted the Gunslinger the Cyborg told him, “There were 60 of us. 30 died during the procedure. 30 were turned into killers.”

Confrontation

Discussing the Doctor in the marshal’s office, when Rory and Amy debated why the Doctor kept taking them on adventures every few months, Amy suggested, “Maybe he’s weaning us off him,” to which Rory replied, “Or maybe it’s the other way around.”

As noon approached, Sadie waited alone in the saloon while the little girl was with her family in their home, and the congregation were in the church. The little girl accidentally knocked over a chair in her house as the Gunslinger passed, and it blasted the door open. The final scene had no dialogue from the Doctor and his friends as they departed, but was carried purely by the voice of the narrator; the Gunslinger watched over the town from the porch of the marshal’s office.

The Third Draft, now entitled *The Gunslinger* (despite Toby’s misgivings about

this being the title of Stephen King’s 1982 Western fantasy novel), was dated Friday 6 January 2012. The Attack Drone had been added and much of Isaac’s dialogue was now amended as per the broadcast version, removing the noon deadline; the Doctor’s comments on riding a horse were also dropped. As Jex explained about the cyborgs and their creation, when Rory asked why the Gunslinger was starving the townsfolk, the alien doctor answered: “The cyborgs were programmed with every conceivable tactic of war, from vestatio to guerrilla campaigns. What we have here is a siege.” Jex’s confrontation with the Gunslinger had been revised and an exchange between the Preacher and Dockery outside the marshal’s office was removed. The script now concluded with the little girl – having whispered something to her mother – running out of Mercy into the desert plain to see the wreckage of Jex’s ship which had been reassembled as a hut-cum-toll booth; a small chimney poked upwards with a line of washing strung from it. Scared, she left a gift on one of the chairs outside the shack and scampered away. The object was a small, carved figure of a gunfighter with a tiny yellow star on its chest. A shadow fell across this as it was scooped up in the paw of the Gunslinger... and a smile creased across his face.

The 4th Draft – still titled *The Gunslinger* – was issued on Tuesday 24 January and saw various minor changes. The short scene of Jex panicking about the Doctor studying his own vessel was deleted, and the dialogue between the Doctor and the Gunslinger outside the ship was amended. Amy and

Connections: Old enemies

▶ The Doctor makes reference to two of his deadliest enemies: the Daleks (as last seen in *Asylum of the Daleks* [2012 – see Volume 70]) and also his Time Lord nemesis the Master, first seen in *Terror of the Autons* [1971 – see Volume 16] and last vanquished in *The End of Time* [2009/10 – see Volume 62].



A TOWN CALLED MERCY



Above:
The Gunslinger
is a cybernetic
killing machine.

Rory's comments on being weaned off the Doctor – or vice-versa – were removed with similar notions transplanted into the dialogue between Amy and the Doctor in the previous episode, *Dinosaurs on a Spaceship*. In the confrontation outside the marshal's office, it was now Sadie who replied to Walter's suggestion of handing Jex over. The final sequence was changed to include dialogue from the TARDIS trio as they departed, but with the scene at the hut by the exploded spaceship now revised to show the Gunslinger watching over the town from the mountainside.

Along with *Dinosaurs on a Spaceship*, *The Gunslinger* was to form the first recording block of the 2012/13 run of *Doctor Who*, to be recorded from mid-February with director Saul Metzstein at the helm.

In the Readthrough Draft of *The Gunslinger*, prepared on Wednesday 8 February, the population of Mercy had increased from 80 to 81, Isaac's comments about how he and his brother fought in the war were dropped as was the discussion of siege tactics from Jex, and the Gunslinger telling the Doctor how there were originally 60 of them. The little girl's family now hid from the Gunslinger as part of the congregation in the church. Isaac's attempt to stop the Doctor taking Jex from his cell remained but was omitted from the shooting script.

The Block One readthrough took place at BBC Roath Lock on Monday 13 February. The reading of *The Gunslinger* followed the first reading of *Dinosaurs on a Spaceship*. "A full-bloodied Western but

with the added hint of *Doctor Who* alien characters,” was how Matt Smith described the script when interviewed at the BFI in September 2012.

The main guest actor for the episode as Kahler-Jex was the award-winning stage actor Adrian Scarborough, whose diverse television work included *The Governor*, *Let Them Eat Cake*, *Gavin & Stacey*, *Cranford*, *Psychoville*, *Upstairs Downstairs* and *Watson & Oliver*. This was happy casting for Toby Whithouse, since Adrian was one of the three actors he had in mind while writing the character of Jex. Adrian had previously recorded a *Doctor Who* audio adventure, *The Boy That Time Forgot*, for Big Finish in April 2008.

Casting choices

Another major role was that of Isaac, the marshal of the town called Mercy. This was taken by noted Memphis-born actor Ben Browder, who flew over from his Los Angeles home for the assignment. Having attended drama school in England and married English actress Francesca Buller, he was familiar with *Doctor Who* and had seen many recent episodes with his children. Although it was pilot season in the USA, Ben did not want to miss the chance of appearing in *Doctor Who*, and had wanted to make a Western for a while. The actor had some experience of appearing in science-fiction series; after making a mark on television with *Party of Five*, he had starred as John Crichton in *Farscape* from 1999 to 2003 and then appeared as Lt Col Cameron Mitchell in *Stargate SG-1* from 2005 to 2007. The other key role of the Gunslinger – Kahler-Tek – was played by Andrew Brooke, whose television credits included *No Signal*, *Pulling*, *Collision* and the E4 sitcom *PhoneShop*.

Many of the remaining cast members were selected because of their talents for playing American characters. William Byrd Wilkins, cast as the Preacher, had been born in North Carolina; Sean Benedict, who played Dockery, hailed from Minnesota; and Rob Cavazos, seen as Walter, was Mexican. Playing Sadie was Joanne McQuinn, who, although born in London, had grown up in Canada. The same was true of Garrick Hagon, who was cast as Abraham; Garrick had previously appeared in *Doctor Who* in *The Mutants* [1972 – see Volume 18], in which he played the major role of Ky, while his other notable television credits had included *The Adventurer*, *Moonbase 3* and *Couples*, and his film roles included *Star Wars*. Garrick had also featured in the *Doctor Who* audio drama *The Axis of Insanity*, recorded by Big Finish in January 2004.

“I can’t tell you anything about it because if I did Steven Moffat would come round here and kick me in the shin,” Toby Whithouse told *The Independent* of his new script on Wednesday 15 February. “It’s very exciting, it’s not like any episode I’ve written before and I really enjoyed writing it.” When Toby’s story was issued

Below:

Amy and Isaac aren’t happy with the Doctor’s expulsion of Kahler-Jex from the town.



to the production team as a shooting script on Monday 20 February, it had been given a new title: *Mercy*; this offered the dual meaning of the story's setting and its theme. At this time, the possibility of calling it *A Town Called Mercy* was also discussed.

In the shooting script, on the approach of the Gunslinger, the stage directions noted: 'And playing under this: music. Something simple and beautiful.' This haunting music was apparently inspired by the melody of the musical pocket watch carried by the fugitive El Indio in *For a Few Dollars More* which he played before engaging in gunplay.

The view seen by the 'Monster' confronted by Kahler-Mas was detailed: 'Kahler-Mas, seen through the blood-red scope of a gun. Calculations scroll down the side of the screen. The computer automatically locks in on the markings on Kahler-Mas's face. They are analysed, databanks are searched. The target is identified as 'Kahler-Mas'. Files are accessed. Vital statistics are listed. Archive photos flash across the screen. A course of action is chosen: Eliminate with extreme prejudice. The distance to the target is calculated. A weapon is chosen.

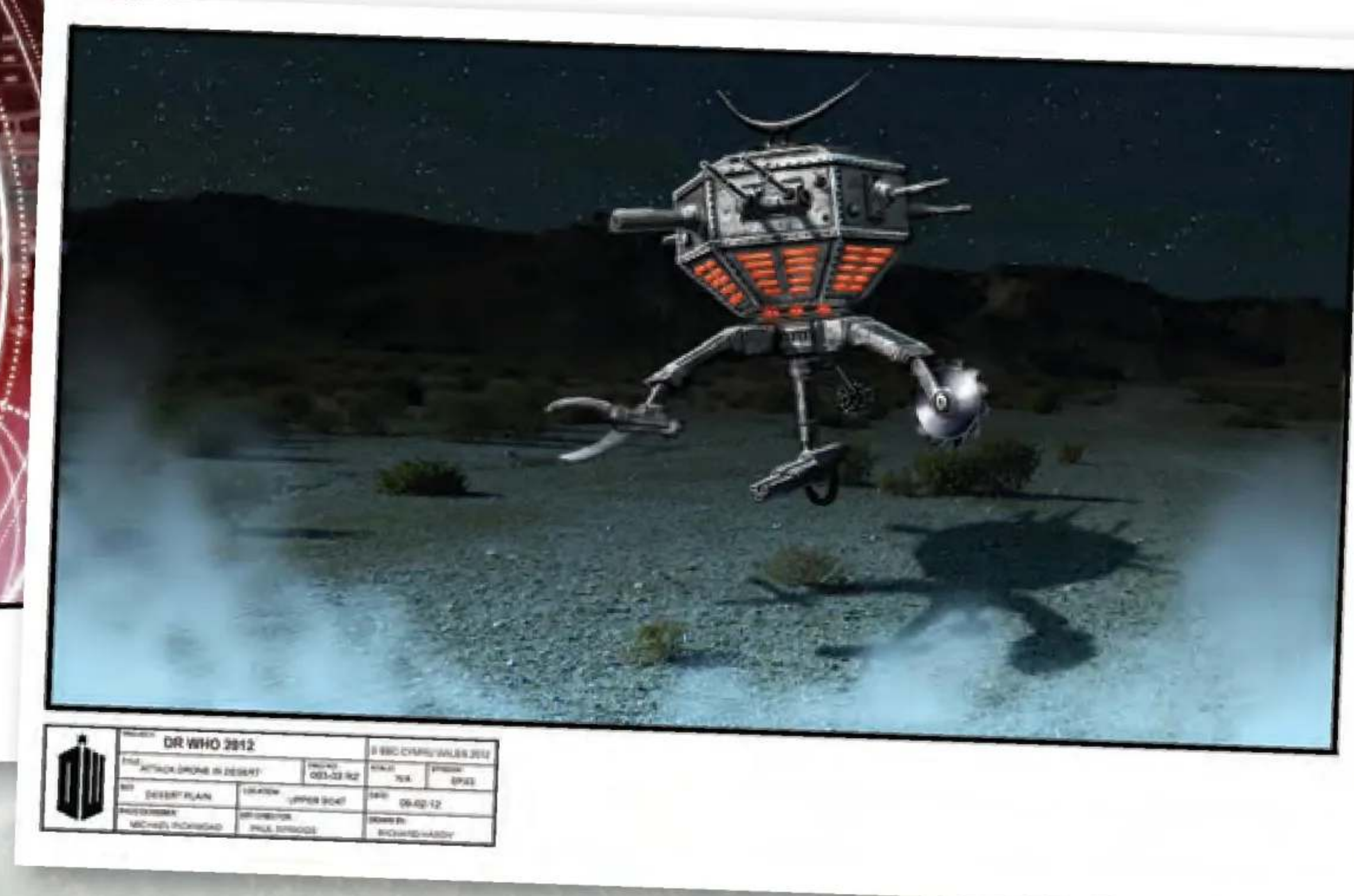
Below:

Concept art for the attack drone (right) and the Gunslinger's view of it (left).

Ammunition is loaded. All in two blinks of an eye.' The pursuer was then indicated as having a 'gun-sight eye glowing a demonic red... his gun-arm. Colossal, like [the well-meaning demon comic book character] Hellboy's arm, but a mass of weapons. Not just one gun, a whole arsenal. Everything from an assassin's rifle to a shotgun. We'll call him the Gunslinger (because that's his name). There is a whir and whine as the weaponry engages. And when he speaks, his voice like iron gears grinding.'

The first full description of the Gunslinger came when the Doctor encountered the cyborg outside Jex's ship: 'over 6 feet tall. Under his broad-brimmed hat we can see his face is a Frankenstein's Monster [as in the living being assembled by a scientist in Mary Shelley's 1818 novel *Frankenstein*] of technology and flesh. Half is 'human-looking', albeit with the looping tattoos the other aliens have. But the other half is machine. His mechanical eye glows a sulphurous red. And that colossal mess of weapons in place of his arm.'

The town of Mercy was described as 'tiny. Genuinely a one horse town. A saloon, a bank, a marshal's office, some houses. All but deserted.' When the Doctor ordered tea at the bar, he did so 'cobra eyes, à la Clint Eastwood. His voice a drawl.'



Jex's ship was described as 'silver, oval, about 3 metres long and, aside from some dust and dents, it looks pretty much intact.' When confronting Jex with the truth in Isaac's office, the Doctor was originally scripted to grab the alien doctor and slam him down in a chair.

In terms of chronology, Jex appeared to have been at Mercy for some years; he had dealt with an outbreak of cholera two years after his arrival. The Gunslinger had arrived three weeks before the events in the episode which spanned around a day; the trio entered the town at one o'clock, following Isaac's death, the Doctor talked to Jex at 22:00 and Abraham attempted to measure the Doctor for a coffin at 22:05, with the Doctor waiting in the main street to confront the cyborg from 11:58 with events climaxing at high noon.

Extra content

During the recording of *Dinosaurs on a Spaceship*, on Thursday 23 February Matt Smith had horse riding lessons at a stables and riding school in Cowbridge near Cardiff, while Saul's main unit continued to record the episode in studio. Andrew Brooke – who was playing the Gunslinger – attended a make-up test on the afternoon of Tuesday 1 March, and after two hours being transformed into the cyborg by Rob Mayor of Millennium FX, took part in a show-and-tell session with the BBC production team at 4.50pm.

Tuesday 6 March was designated purely as a travel day for the cast and crew to fly out to Spain, many travelling from Heathrow to Madrid-Barajas airport. The actors heading out on the first day comprised Matt Smith, Karen Gillan, Arthur Darvill, Adrian Scarborough, Joanne McQuinn, Byrd Wilkins, Sean Benedict and Rob Cavazos.



In a similar fashion to the *Asylum of the Daleks Prequel*, a short piece set before *A Town Called Mercy* was also developed during 2012 by Toby Whithouse. The shooting script was entitled *The Gunslinger Extra Content* and was issued on Monday 30 July. This was a sequence with a voice-over from Kahler-Jex (which was effectively a shortened version of the recording which the Doctor had projected from his sonic in the first draft script) about the process whereby the soldiers had been converted into cyborgs, and featured a soldier walking down a corridor to a military lab where three surgeons were waiting to transform him. A graphical display flashed 'APPROVED' and Kahler-Tek was turned into a cyborg – just one of many on a production line described in a final stage direction: 'VFX: we pull out to see a row of several identical operating stations at work. This is a production line. Kahler-Tek is one of many.' ■

Above:

The Doctor adopts a policy of zero-tolerance.

Connections: When in the Wild West?

▶ The first electric street lighting in America was introduced in Cleveland, Ohio in April 1879, with the Doctor commenting that the system he found in Mercy was about ten years too early; Isaac also commented that the war ended five years ago, suggesting that this was the end of the American Civil War in 1865 and hence placing the TARDIS' arrival in 1870.




Production

"Coming away to Spain is great for the crew," Matt told *Doctor Who Magazine*. "It's a good chance for us all to get together. It's more fun. And you've got this great big set, which is like a hundred-million-pound movie set, and that does so much of the work for you. It adds a scale to the show."

Whereas the bulk of the recording would take place at Fort Bravo – the unit base for the Spanish shoot – the first day's recording was located at Fort Apache, one of the entrances to Oasys Theme Park; this venue was around 40 minutes' drive from the unit base. Work on Wednesday 7 March was scheduled from 2pm to 1am, and commenced with the two scenes outside the marshal's office showing Amy and Kahler-Jex's reactions

to the Doctor's actions out in the desert. Danny Hargreaves and his Real SFX team provided the smoke effects for the blacksmiths, while it generally took just over an hour to apply Kahler-Jex's tribal marking to Adrian Scarborough's face. The rest of the afternoon and evening were then largely devoted to the scenes set inside Kahler-Jex's spaceship, first with the Doctor and then its true owner. Once night had fallen, the crew then moved back to the main street of Fort Apache for the establishing shot of Mercy's main street in darkness – complete with sparking cables from Real SFX – and also the scene where the Doctor talked down the lynch mob outside the Marshall's office. "Oh man it's fun. Stetsons and everything," Matt told *Radio Times* after his first day working in Spain.

A woman with long red hair, wearing a black dress with a pineapple pattern and a black leather jacket, stands on a film set. A man in a plaid shirt and suspenders is measuring her head with a white measuring tape. They are in front of a brick wall with wooden paneling. A camera on a dolly is visible in the foreground.

"YOU'VE GOT THIS GREAT BIG SET,
WHICH IS LIKE A HUNDRED-
MILLION-POUND MOVIE SET."

Connections: From the good book

▶ As the Doctor was placed outside the borderline, the Preacher began to recite the Lord's Prayer, the central prayer of Christianity found in the New Testament gospels of Matthew and Luke. The Preacher had also named his horse as Joshua, one of the central figures in the Bible - notably the Book of Joshua - and the leader of the Israelite tribes after the death of Moses.



During the first day of production, Andrew Brooke, Dominic Kemp and Ben Browder had flown in to join the crew. Recording on Thursday 8 March was scheduled for 1pm to midnight, with Andrew transformed into the Gunslinger by Rob Mayor and Lorenzo Tamburini for about three hours from around 11am. Shooting was attended by two freelance journalists, Benji Wilson and Adrian Lobb, who took the opportunity to chat to the cast between takes. Recording began just outside Fort Bravo where the BBC team had constructed

Kahler-Jex's crashed spaceship, and included the first encounter between the Doctor and the Gunslinger, with Real SFX creating the heat haze effect which seemed to make the cyborg flit from place to place.

By 4pm, Caramel had arrived on set; this was the horse that would be playing Joshua (or rather Susan) as loaned to the Doctor. "Fed it an apple every day. We bonded," Matt later told Radio 1's Greg James. The shots of the Gunslinger watching Rory and Isaac on the hillside were then recorded, with a double standing in for Ben Browder as Isaac in these long-shots. Shots of the Gunslinger alone on the mountainside above Fort Bravo were recorded - including those for the end of the show - and after darkness had fallen, Dominic Kemp recorded his single scene as Kahler-Mas for the pre-credit sequence; Gordon Seed was on hand as the stunt co-ordinator for this action sequence and also doubled for Dominic while Real SFX provided the laser blast effects. At the same time, a second camera also recorded a cutaway shot of the town's clock at night.

News of the Spanish shoot soon appeared in newspapers back in the UK. *Yee-Who: Doctor films Wild West special on The Magnificent Seven set* claimed Leigh

Right:

Amy reminds the Doctor that he is better than the bad guys.



Holmwood of *The Sun* on Thursday 8 March (in fact 1960's *The Magnificent Seven* had been shot in Mexico – not Spain); the article revealed the presence of ‘a half-human half-robot Terminator-style beast which patrols a Victorian-era Western town.’ This in turn fuelled the *Daily Mail*'s *The Good, the Bad, and the Doctor!* by Holly Thomas the same day.

‘After a quick sprint through Madrid airport, I’m now stranded with @benjamin_cook and a copy of the latest *Doctor Who Magazine*!’ tweeted Caro Skinner, whose flight from Heathrow had been delayed, causing her to miss her connection to Almería. Some minor pink revisions were made to the shooting script on Friday 9 March. Originally when the Doctor took Jex to the border and Isaac pushed through the crowd, the Doctor’s gun swung wildly over the crowd as the Time Lord exclaimed, “Gah! It’s a gun! I don’t know what I’m doing, I’m not American!” This was removed and replaced by the exchange in which Jex asked the Doctor if he would really hand him over.

German tourists

Benjamin Cook represented *Doctor Who Magazine* on set for Friday 9 March, joined by Spanish journalists Alvaro P Ruiz de Elvira from the national daily *El Pais* and Pilar Baena of Seville’s *Diario de Sevilla*. “The two journalists are huge Whovians,” Karen told *Doctor Who Magazine*. “It’s shown on two channels here, I think, but the funniest part is that it’s dubbed in Spanish.” Recording for the day at Fort Bravo was scheduled for 11.30am to 9pm, and began with the arrival of the TARDIS trio in town across the borderline; Matt Smith also ad-libbed the Doctor chewing on a toothpick, a Western cliché which the Time Lord



would reveal he was clumsy with in the subsequent saloon scene. Once again, Caramel and her handler were on set. “I have had a couple of [riding] lessons, so I can canter now. I really enjoy it, my horse in this is called Caramel, and she is very nice,” Matt told the *Quietus* website. “But she kept bolting earlier, so thank God I wasn’t on her back then.”

Gordon Seed supervised the movements inside the saloon where the Time Lord was grabbed by the townsfolk; Real SFX provided smoke for the saloon interior scenes, and piano music was played back by the sound department. The cast and

Above:

Rory sympathises with the Doctor’s intention to sacrifice Jex to save the town.

Connections: Keep it fresh!

▶ The Doctor made reference to Tupperware, the airtight home products storage line developed by Earl Silas Tupper in 1946.



Right:
Sadie tends the
bar in Mercy.

crew were amused by the presence of parties of tourists – mainly German – and some of the Wild West enactments which costumed members of staff engaged in around the replica town.

Saturday 10 March commenced with a reduced unit shooting Real SFX's explosion of Kahler-Jex's ship in the desert at 8.30am, while the main unit then began work in Fort Bravo at 9.30am. Ben Cook was again in attendance when work on Mercy's main street commenced with the Doctor frog marching Kahler-Jex along to the borderline ready to be handed over to his creation. Gordon Seed supervised the ensuing confrontation with the Gunslinger, in which it was stuntman Will Willoughby who actually bore the brunt of the attack on Isaac in place of Ben Browder, with Real SFX again providing the laser effects and Joaquin of Roasa SL in Madrid acting as the unit armourer to supervise the use of more conventional firearms.

'Spain, Spain, WHAT a fantastic week's filming. If I were any happier I'd shout "Yee-hah" and dance the flamenco. Oh,

I just did...' tweeted Caro Skinner that evening.

Following a day off, an 8am to 7pm shoot took place on Monday 12 March. Will Willoughby now doubled for Matt in the sequence of the townsfolk carrying the Doctor towards the borderline at the start of the episode. A version of the proposed music that would herald the approach of the Gunslinger throughout the episode was played in by the sound crew, with Real SFX again handling heat hazes and gunshots. Will then doubled again for Matt in



long shots of the Doctor borrowing Susan from the Preacher and galloping out of town, heading out across the borderline and finding the cable laid to the spaceship. Returning to town, the short scene of Sadie giving the Doctor a tribal marking in the saloon was recorded. A crew recording behind-the-scenes material for the BBC website was present, chatting to the cast and crew and showing how Andrew Brooke was made up as the Gunslinger. "The best playground ever!" was how an enthusiastic Adrian Scarborough described the team's surroundings.

Joanne McQuinn completed her work on the episode on Tuesday 13 March, the same day that *The Sun* ran the story *Matt Smith is Time Lord of the Fries* to accompany photographs of Matt and Karen eating at a Spanish Burger King outlet in Almería. On Tuesday 13, recording began at 8am with the scene of the Doctor urging Jex to depart on the street near the saloon, and continued with the Gunslinger realising that he had been tricked since the Doctor, Rory, Dockery

Connections: Home with Henry

➤ In one of their unseen adventures, the Doctor, Rory and Amy had been at the home of English monarch King Henry VIII who ruled from 1509 to 1547; the Doctor had previously encountered the king some time prior to his televised adventures, commenting in *The Sensorites* [1964

– see Volume 3] that the two had quarrelled.



A man wearing a light-colored cowboy hat, a brown tweed jacket, a white shirt, and a blue bow tie is riding a brown horse. The horse has a white blaze on its face and is wearing a black halter with white polka dots. The man is holding the reins and looking off to the side. The background is a dry, hilly landscape with sparse vegetation.

"I HAVE HAD A COUPLE OF RIDING
LESSONS, SO I CAN CANTER NOW.
I REALLY ENJOY IT."

and Walter all bore the facial markings of Kahler-Jex. Work then continued through this high-noon climax, including the explosion of the nearby spaceship and the Doctor suggesting a new role in society for the cyborg. The crew managed to wrap ten minutes before the 7pm scheduled conclusion to recording.

Sean Benedict and Rob Cavazos wrapped on their scenes on Wednesday 14 March, with work scheduled from 8am to 7pm. The departure of the TARDIS crew was recorded first, with Matt and Sean adding the business of the Doctor and Dockery joking with a friendly draw against each other in comparison to their earlier night-time confrontation. Shots of the Doctor awaiting the Gunslinger in the main street were then recorded, with the heat haze and the exploding clock tower – a shatter-glass and silicon prop – both courtesy of Real SFX. The scenes of the Gunslinger walking past the church

Below:

With his dying breath, Isaac makes the Doctor the new marshal of Mercy.



were recorded, along with pick-up shots of the Doctor and the dying Isaac at the borderline, followed by the scenes inside the church... with the cyborg blasting its way in. Meanwhile, a second unit recorded shots of Rory, Dockery and Walter waiting to act as decoys on the main street.

Back to Cardiff

Everyone was back at work on time for the final day in Spain on Thursday 15. Matt and Karen departed to shoot the snowy sequences for *Asylum of the Daleks* [2012 – see Volume 70], with a minimal unit helmed by director Nick Hurran. Meanwhile the main unit started recording at 8am in the ravine between Fort Bravo and Fort Apache. Work out on the hillside and mountainside covered the scenes of Rory and Isaac being watched and attacked by the Gunslinger, and also pick-up shots of the lone cyborg on the mountainside. Recording was swift, and the team wrapped at 4.33pm, well ahead of the 7pm deadline.

Many of the cast and crew returned to the UK on Friday 16 March and now had a weekend free before resuming work in Cardiff. Matt, Karen and Arthur stayed on in Madrid for a day or so and returned to the UK on Sunday 18 March.

Before work on the episode resumed in studio, some more changes were made to the script on Monday 19 March, again classified as pink revisions. These included the Doctor's clarification on the meaning of the term 'cyborg' to Isaac and Amy also emphasising to the Doctor that the people of Mercy were scared. However, some dialogue between Rory and Amy as they watched the Doctor talking to Jex was now cut. When Amy told her husband that she suspected the Doctor was lonely, Rory originally replied, "But the universe is full



Left:
Stick 'em up!

of tough needy girls in stale relationships.” Laughing at his audacity, Amy punched Rory on the arm, causing him to say, “What? I didn’t even mean you! You’re so paranoid. Seriously, you want to watch that.” “Plus he is our son-in-law,” added Amy, which led them to a moment of silence. “Still too weird,” remarked Rory, with his wife agreeing, “Still way too weird. Maybe he’s trying to make amends. We’ve not exactly been left... unscathed by being with him.” “I don’t blame him for that,” said Rory, “I really don’t. But is this how he makes it up to us? Taking us somewhere in history to almost get us killed every few months? Couldn’t he just write us a letter?” “We keep saying yes, though,” observed Amy.

Work on Monday 19 March began at 8am in Studio 2 where the marshal’s office interior had been constructed. Scenes with Amy and Kahler-Jex were shot first. After Matt had completed his work with the second unit under Nick Hurran, he then joined the main unit with Saul Metzstein to record the scene in which the Doctor hit upon an idea while Abraham again attempted to measure him for a coffin; recording wrapped at 7pm. The same set and schedule were used on Tuesday

20 March in which Byrd Wilkins cleared his one remaining scene (the Preacher asking the Doctor to come and talk to the townsfolk) and the scene in which the TARDIS travellers were introduced to Kahler-Jex was recorded. Also on set this day was a crew recording DVD extra material. That evening, the media began to whisper that the Doctor’s new companion was to be announced the next day, with Steven Moffat quizzed by the press at the Royal Television Society Awards Ceremony.

While Jenna-Louise Coleman was being announced as the Doctor’s new companion on Wednesday 21 March, recording on *Mercy* was concluding with an 8am to 7pm session in Studio 2. Ben Browder and Adrian Scarborough completed their scenes in the marshal’s office, including Kahler-Jex’s admission of his past, after which pick-ups of Jex’s monitor, as seen on the Doctor’s face, were recorded. Thursday 22 was then devoted to preparing wire scenes for the second recording block of the series, giving the regular cast a day

Connections: Talk to the animals

▶ The Doctor demonstrates his ability to understand the languages of animals when he translates the ‘words’ of Susan the horse. He had previously communicated with a cat in *The Lodger* [2010 – see Volume 65].



A TOWN CALLED MERCY

STORY 228

Connections: Soap addict

▶ The Doctor commented that he did not want to miss *The Archers*; this rural radio soap opera debuted on the BBC Regional Home Service in May 1950 and has continued since January 1951 as one of the mainstays of BBC Radio 4.



Right:

The Doctor indulges in a spot of face painting to confuse the Gunslinger.

off. This allowed Matt Smith to do a phone interview with Roy Noble of BBC Radio Wales at 2.12pm, promoting the forthcoming official BBC *Doctor Who* Convention (“I’m a convention virgin,” he admitted) and commenting on his auditions with Jenna-Louise Coleman. Recording of Block One then concluded on Friday 23 March with work on *Dinosaurs on a Spaceship* at Upper Boat and the team

went straight into the readthrough for the next two episodes to be recorded.

The short ‘prequel’, *The Making of the Gunslinger*, was later directed by Neill Gorton of Millennium FX as part of the sixth production block of the series on Friday 3 August 2012, designated as Day X on the schedules. Recording took place from 8am to 7pm in Studio 1 at the BBC’s Roath Lock premises, and commenced with the shots of the pre-transformation Gunslinger played – as in the episode – by Andrew Brooke being turned from Kahler-Tek into the cyborg in the Military Lab. Following this, Andrew then went to spend around three hours being transformed into the Gunslinger



by Rob Mayor and Cliff Wallace of Millennium FX, and recording continued with Andrew Sweet standing in for him; he had already undergone the prosthetics process with Becca Smith earlier that morning. Andrew Sweet then recorded the scene of Kahler-Tek walking down a corridor towards the lab, and finally the scenes in the lab itself, with Andrew Brooke – in full make-up – completing the shots for after the transformation. Other elements of the cyborg conversion involved puppetry which was supervised by the Millennium FX team of Charlie Bluett, Sharna Rothwell and Kate Walshe. The surgeons were played by Graham Howells, Michael Francis Williams and Michael Houghton. ■

PRODUCTION

Wed 7 Mar 12 Fort Apache, Mini Hollywood, Carretera Nacional 340a, Tabernas, Desierto de Tabernas, Almería (Ext Marshal’s Office; Int Kahler-Jex’s Spaceship; Mercy – Main Street)

Thu 8 Mar 12 Fort Bravo, Carretera Nacional 340, Tabernas, Almería (Desert Plain – Kahler-Jex’s Spaceship; Ext Kahler-Jex’s Spaceship; Hillside; View to Town; Town; Mountainside; Desert Plain)

Fri 9 Mar 12 Fort Bravo (Borderline; Desert Plain; Mercy – Main Street; Int Saloon)

Sat 10 Mar 12 Fort Bravo (Desert Plain – Kahler-Jex’s Spaceship; Mercy – Main Street; Borderline)

Mon 12 Mar 12 Fort Bravo (Mercy – Main Street; Borderline; Int – Saloon)

Tue 13 Mar 12 Fort Bravo (Borderline – Street near Saloon; Mercy – Street; Mercy – Main Street)

Wed 14 Mar 12 Fort Bravo (Borderline; Mercy – Main Street; Mercy – Church)

Thu 15 Mar 12 Ravine between Fort Bravo & Fort Apache (Hillside; Mountainside; Ravine; Gulley)

Mon 19 Mar 12 Upper Boat Studios: Studio 2 (Marshal’s Office)

Tue 20 Mar 12 Upper Boat Studios: Studio 2 (Marshal’s Office)

Wed 21 Mar 12 Upper Boat Studios: Studio 2 (Marshal’s Office)

Post-production

A number of cuts and revisions were made to *A Town Called Mercy* during the editing process. In the opening sequence, when Kahler-Mas looked down at the blasted body of his robotic guard, he originally said, “To be fair, he was a rush job.” After telling his pursuer – around whom there seemed to be a simple, beautiful music – that he knew he would find him eventually, Kahler-Mas originally added, “I dream about you every night. I dream about that music.” Many of the edits to the episode were to remove this musical warning that the Gunslinger was approaching.

At the borderline, before the Preacher commented that ‘he’ was coming, the ominous, beautiful music was heard again; this faded when the Doctor scampered across the line and the figure vanished in the heat shimmer.

In the marshal’s office, when Isaac told the Doctor that the reason the Gunslinger wanted Jex didn’t matter, he originally continued, “You see Sadie in the saloon? She didn’t always work on that side of the bar if you catch my drift. Where else is a woman like that gonna be accepted? Where else you gonna get a coloured preacher?” As he continued to comment on some of the townsfolk not seeming to understand why the settlement was called Mercy, he

Below:

The Doctor is thrown out of town by the locals.



added, “They got some short memories.” After the marshal indicated that he wouldn’t hand the town over to chaos by surrendering Jex, the Doctor asked, “How much food have you got left?” “Couple more days, then people gonna start eatin’ each other,” replied Isaac. After the Doctor outlined his plan, when Amy commented on its simplicity, she added, “We haven’t even run down a corridor.” Amy originally queried the Doctor’s curiosity “about the Gunslinger” causing the Doctor to claim that he wasn’t intrigued “about some mysterious musical space assassin? Not... really... that... fussed...”; this exchange was altered in dubbing, as was Amy and Rory’s “Oh God” when the Doctor put the Stetson on his head at the end of the scene.

Riding out of Mercy on Susan, when the Doctor said he wanted to check something, he then added, “No, you’re right, you’re right, stick to the plan”; this was changed in dubbing to have the Doctor comment that something was niggling him. While Rory and Isaac hid from the Gunslinger in the ravine, after discussing the agreed plan the pair heard the music carried on the air towards them, and Isaac said, “It’s coming.”

After the Gunslinger told the Doctor that it hadn’t walked into Mercy to kill Jex

because people would get in the way, the Doctor commented, “So instead you’ll let them starve to death.”

During the row about Jex in the marshal’s office, after Amy pointed out that he might have been criminal and creepy (and the alien interjected that he was “still in the room”), she continued, “but he’s obviously reformed now.” “So we let everyone starve to death?” asked Rory. “Of course not,” replied Amy as she said they needed to find another solution. “Yeah, I mean which of us at some point hasn’t made an army of killer robots?” pointed out her husband with sarcasm. “So you’re saying we hand him over?” asked Amy. “I’m saying we have the conversation,” suggested Rory. “What conversation?” exclaimed Amy as she asked when they started to allow executions; this exchange was changed in dubbing.

In the scene where the Doctor placed Jex over the borderline, the music was heard again as the Gunslinger approached. Originally when the furious Amy told the Time Lord that this was not how they rolled, she continued, “You come up with a stupid plan and there’s banter and Rory dies”; this dialogue was a reference to Rory’s repeated deaths in episodes such

Below:
The Gunslinger is determined to serve justice on Kahler-Jex.



as *Amy's Choice* [2010 – see Volume 64], *The Hungry Earth/Cold Blood* [2010 – see Volume 65] and *The Doctor's Wife* [2011 – see Volume 67] and was amended in dubbing. When Amy commented on the Doctor's behaviour being the effect of him travelling alone for too long, she continued, "The dirty washing piles up and you start killing people... we *have* to stay better than him." As the Doctor told Jex to move forward back over the line, the music reached a pitch. When Jex faced the man he remembered as Kahler-Tek, the cyborg replied, "I am not that man any more." "For what it's worth neither am I," replied the alien doctor. After Isaac had been shot, the Doctor insisted that he could save him in Jex's surgery. "There isn't time," gasped the marshal, asking the Doctor to look after everyone, "There's no one else... save them from themselves. *Please*, Doctor." When the Doctor turned to face the cyborg, the Gunslinger said, shaken, "I... I did not want that to happen." "But it did," said the Doctor, shoving the Gunslinger hard in the chest to no effect. After the Gunslinger agreed that events had gone on long enough, there was a screech of feedback as its amplified voice boomed across the town: "I thought you were just defending Jex. But you're not. You're conspiring with him."

On the borderline

At night in the marshal's office, the start of the scene was cut through to the entrance of the Preacher. Originally while Jex and the Doctor quietly spoke to each other through the bars of the cell, Rory approached Amy with two mugs. "Burnt coffee-flavoured brown stuff?" he offered. "Ambassador, you're spoiling us," replied Amy, referring to the Ferrero Rocher chocolate commercial first screened in 1993. Sitting and glancing at the Doctor,



Rory observed, "It's a bit weird, isn't it. We don't see him for ages, then he pops up and whisks us away somewhere. Is this what he normally does? I got the impression once he'd split up with a companion..." "You know my feelings about that word," said Amy. "His entourage," continued Rory, "whatever the name is for someone who claps and gasps on cue. I thought once he'd split up with them, they never saw him again." "Yeah but we're special," said his wife. "We are, to be fair, special," agreed Rory. "I think he's lonely," ventured Amy, as she watched the Doctor and Jex talking. "How fast is its healing factor?" asked the Doctor. "Incredibly fast and incredibly efficient," replied Jex, "We think it even counteracts the ageing process." "What's the significance of the music?" asked the Doctor. "Yes, I was surprised by that," admitted the alien doctor, "I'd play it during the procedures, to drown out the screams. Now he's appropriated it. Funny, I certainly didn't give him a sense of irony..." The Doctor looked at Jex in fury as the Preacher entered. After the Preacher told the Doctor that he should wear Isaac's holster and gun, the scene originally continued as the Doctor told him, "Ah, no, sorry. You saw me on the borderline. I don't

Above:
The Doctor formulates a plan to save Mercy.



Above:
Jex returns
to his ship.

carry weapons.” The Preacher glanced to Rory and Amy for help. “It’s like the badge,” explained Amy, “People need to see it. They’re scared, Doctor. They need to know you can do this.” Gingerly, the Doctor picked up the belt with distaste and wrapped it around his waist. “All set?” asked the Preacher, as the Doctor nodded uncomfortably.

As the townsfolk waited for the approach of noon the next day, a short cutaway scene of Rory and Dockery hiding around the street corner, both dressed as Jex, was dropped. They flinched and stiffened as the music of the Gunslinger was heard. The music reached its end as the town clock struck 12.

During the final prolonged conversation between the Gunslinger and Jex, the Doctor originally muttered, “This is worse than the end of *Lord of the Rings*” in reference to the famous fantasy trilogy by JRR Tolkien, and its more recent film adaptations.

A final cut of *Mercy* had been assembled by early April, and a crew screening of the episode was held on the afternoon of

Friday 11 May, marking the final day of production on the series at Upper Boat. 12 music cues comprising around 17 minutes were recorded for the episode at Hoddinott Hall in Cardiff with the 80-piece BBC National Orchestra of Wales over two sessions on Wednesday 31 May – 10am to 1pm and then 2pm to 5pm – along with the score for *Dinosaurs on a Spaceship*; these were mixed at Air Studios over the next four days. Three more cues of just over four minutes in total were then recorded on Wednesday 27 June and again mixed over four days at Air Studios. The vocal element of the score was performed by Halia Meguid.

Gunshots

Mercy was the first episode of the new series to undergo its final dub in Cardiff in early July. A few items had been added in dubbing, such as the Doctor commenting on the change of the town’s population to 81 and his use of sleight of hand to evade the Gunslinger, plus Isaac’s line about wearing Jex’s clothes while on the hillside. Assistant editor Becky Trotman provided the voice of the Abraxis security system, while the narration for the episode was provided by Lorelei King, a Pennsylvania-born actress who had been working in England since 1981 and who had featured in AudioGO’s *Doctor Who* story *Starfall* in 2010. The title sequence employed green, yellow and dark orange as the vortex colours, along with a wooden version of the series’ logo – with gunshots!

Post-production on the ‘prequel’ minisode was completed with the addition of a short version of the *Doctor Who* title sequence with the title, *The Making of the Gunslinger*, and Toby Whithouse’s writing credit opening the final 1’46” item, with director and producer credits at the end. ■

Publicity

- ▶ An extract from the episode – now entitled *A Town Called Mercy* – was screened at Comic-Con 2012 in San Diego during the *Doctor Who* panel on Sunday 15 July which was when the episode's new title was formally announced.
- ▶ In the week before transmission, on the evening of Monday 10 September, Steven Moffat attended the *TV Choice Awards* at the Dorchester in London where *Doctor Who* was named as Best Family Drama for the third year in a row, beating *Glee*, *Merlin* and *Waterloo Road*. On Tuesday 11, *Radio Times*

promoted the episode with a three-page feature entitled *The Magnificent Three* by Benji Wilson in which he chatted to the main cast on location in Spain. The episode was *Pick of the Day* for Saturday, with TV editor Alison Graham noting that 'Toby Whithouse has fun with Wild West movie tropes'.

- ▶ Wednesday 12 September saw the BBC Website release images from the forthcoming episode, while the BBC YouTube channel offered two preview clips – *Meet the Gunslinger* which comprised 55" of the Gunslinger with Kahler-Mas in the pre-credits and *Arrival* showing 59" of the TARDIS trio strolling into town – as well as a 1'28" introductory video from the regular cast recorded in August at the BFI screening. Over Wednesday 12 and Friday 14, the BBC Website also listed *The Magnificent Seven Things about A Town Called Mercy*.

- ▶ On the day of broadcast, *The Guardian* presented *Doctor Who: Karen Gillan and Arthur Darvill on life with the timelord* in which Julia Raeside chatted to the two actors when they dropped into the newspaper's offices for a photo shoot. *The Quietus* issued Adrian Lobb's set report *Médico Quién? Doctor Who Is Fast On The Draw In Spain*, while the BBC Website also revealed that *Doctor Who* had been nominated for Best British TV Show in BBC Radio 1's Teen Awards on which voting was due to close on Saturday 22 September.

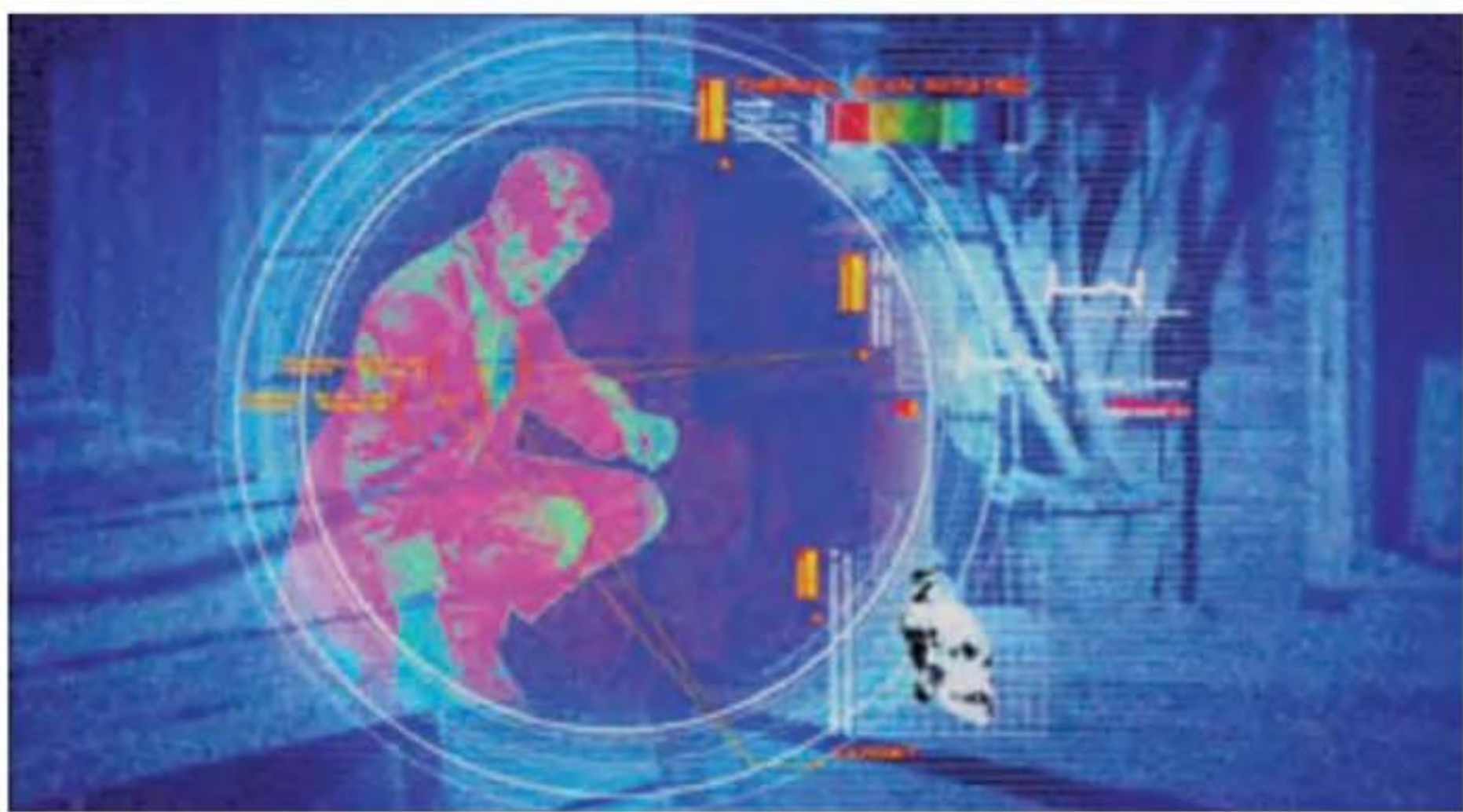
Left:
Amy gets
her gun!



Broadcast

Right:
Through the
eye of the
Gunslinger.

- ▶ Scheduled at 7.35pm, the main opposition for *Doctor Who* was again ITV1's *Red or Black*, which aired from 7.25pm; the Time Lord again managed to attract more than twice as many viewers as Ant and Dec. With a final BARB rating of 8.42 million viewers, *A Town Called Mercy* was the most watched episode of the 2012 series thus far. Following transmission, the BBC Website released a 4'13" behind-the-scenes video entitled *Wild, Wild... Spain?* With contributions from Adrian Scarborough, Caro Skinner, Saul Metzstein, Arthur Darvill, Karen Gillan, Matt Smith, Toby Whithouse and Andrew Brooke.
- ▶ On Sunday 16 September, the BBC website invited more questions for Steven Moffat and Caro Skinner about *Dinosaurs on a Spaceship* and *A Town Called Mercy* under their *Ask the Execs* banner.
- ▶ The same Sunday afternoon, BBC One's viewer feedback programme *Points of View* covered the new series, with 5u55exPat declaring *Dinosaurs on a Spaceship* to be "BRILLIANT!... a wonderful evening's entertainment" while Jack Page commented, "I see the show running downhill due to the failure of the writers to



- innovate." The series was to come in for criticism on Monday 17 when an article by Willard Foxton of the *Daily Telegraph* appeared entitled: *Is it just me, or is the latest series of Doctor Who a bit rubbish?* In this he looked at the early instalments of the run and commented, "The biggest problem I've had with all three of these comes down to how generic they are: I felt any of these episodes could have been penned for *Star Trek* or *Stargate* or any number of other middling quality sci-fi shows that my family don't gather around the TV to watch each week... I feel like the show is coasting on its reputation."
- ▶ *A Town Called Mercy* was repeated by BBC Three on Friday 21 September, with an audience of 0.3 million.
 - ▶ *The Making of the Gunslinger* was made available to users of iTunes on Sunday 16 September, the day after the broadcast of the main episode.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
A Town Called Mercy	Saturday 15 September 2012	7.35pm-8.20pm	BBC One	44'18"	8.42m (7th)	85

Merchandise

Along with *Asylum of the Daleks*, *Dinosaurs on a Spaceship*, *The Power of Three* and *The Angels Take Manhattan* [2012 – see Volume 72], *A Town Called Mercy* was released on DVD and Blu-ray under the title *Doctor Who Series 7: Part 1* on 29 October 2012; *The Making of the Gunslinger* was also included. The episode and its prequel was also included as part of the DVD and Blu-ray *Doctor Who: The Complete Seventh Series* boxset released by the BBC on 24 September 2014.

Several tracks of the incidental music from the episode, composed by Murray

Gold, were included on the CD and download album of *Doctor Who: Series 7* released by Silva Screen on 9 September 2013. One of these tracks was also included on the 11-disc set *Doctor Who: The 50th Anniversary Collection* released by Silva Screen in September and November 2014.

The promotional artwork for *A Town Called Mercy* was released as a poster by Pyramid International on 19 October 2012, priced £3.99.

A Kahler-Tek figure was released as number 31 in *Doctor Who – The Figurine Collection*, on 23 October 2014 priced £6.99. ■

Below:

Lee Binding's promotional poster for *A Town Called Mercy*.



Cast and credits

CAST

Matt Smith The Doctor
and
Karen Gillan Amy Pond
Arthur Darvill Rory Williams
with
Andrew Brooke The Gunslinger
Adrian Scarborough Kahler-Jex
Dominic Kemp Kahler-Mas
Joanne McQuinn Sadie
Byrd Wilkins The Preacher
Garrick Hagon Abraham
Ben Browder Isaac
Sean Benedict Dockery
Rob Cavazos Walter
Lorelei King Narrator¹

¹Not credited on-screen

UNCREDITED

Becky Trotman Abraxis Security Voice
Gordon Seed Stunt Double for Kahler-Mas
Alba Little Girl
1 unknown Little Girl's Mother
1 unknown Other Girl
1 unknown Boy
8 unknown Townsfolk [on Main Street]
1 unknown Pianist
13 unknown Male Townsfolk [in Saloon]
23 unknown Townsfolk [on Main Street]
Will Willoughby Stunt Double for The Doctor
4 unknown Townsfolk [on Hillside]
1 unknown Isaac/Kahler-Jex Double
5 unknown Townsfolk [outside marshal's Office]
10 male & 10 female unknown Townsfolk [on Main Street]
Will Willoughby Stunt Double for Isaac
19 unknown Townsfolk [outside marshal's Office]
1 unknown Bar Girl
1 unknown Little Girl's Father

9 unknown Townsfolk [in Church]
2 unknown Kahler-Jex Doubles
25 unknown Townsfolk [on Main Street]

CREDITS

Written by Toby Whithouse
Produced by Marcus Wilson
Directed by Saul Metzstein
Stunt Coordinator: Gordon Seed
Stunt Performer: Will Willoughby
First Assistant Director: Nick Brown
Second Assistant Director: James DeHaviland
Third Assistant Director: Heddi-Joy Taylor-Welch
[uncredited: Helena Oliva]
Assistant Director: Danielle Richards.
Location Manager: Iwan Roberts
Unit Manager: Geraint Williams
[uncredited: Clarissa Dickhaut].
Production Manager: Phillipa Cole
Production Manager (Spain): Pere Agullo
Production Coordinator: Claire Hildred
Asst Production Coordinator: Gabriella Ricci
Production Secretary: Sandra Cosfeld
Production Assistants: Rachel Vipond,
Samantha Price
Asst Production Accountants: Rhys Evans
Script Supervisor: Lindsay Grant
Camera Operator: Joe Russell
Focus Pullers: Steve Rees, James Scott
Grip: Gary Norman [uncredited: Martin Peters]
Camera Assistants: Meg de Koning, Sam Smithard,
Cai Thompson
Assistant Grip: Owen Charnley
Sound Maintenance Engineers: Jeff Welch,
Chris Goding
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Bob Milton, Gareth Sheldon,
Alan Tippetts
Supervising Art Director: Paul Spriggs



Set Decorator: Adrian Anscombe
 Production Buyers: Charlie Lynam
 Art Director: Amy Pickwood
 Assistant Art Director: Richard Hardy
 Art Department Coordinator: Donna Shakesheff
 Prop Master: Paul Smith
 Prop Chargehand: Bernie Davies
 Set Dresser: Jayne Davies
 Prophan: Austin J Curtis
 Standby Props: Phill Shellard, Helen Atherton
 Dressing Props: Mike Elkins, Ian Griffin, Tom Belton
 Graphic Artist: Christina Tom
 Graphic Designer: Chris J Lees
 Petty Cash Buyer: Helen O'Leary
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 Props Makers: Penny Howarth, Alan Hardy,
 Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Assistant Costume Designer: Fraser Purfit
 Costume Supervisor: Carly Griffith
 Costume Assistants: Katarina Cappellazzi,
 Gemma Evans
 Make-Up Artists: Sara Angharad,
 Vivienne Simpson, Allison Sing
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Joel Skinner
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox

Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Graphics: Peter Anderson Studio
 Online Editor: Matt Mullins
 Colourist: Gareth Spensley
 With thanks to the BBC National Orchestra of
 Wales. Conducted and Orchestrated by
 Ben Foster. Mixed by Jake Jackson.
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys
 Costume Designer: Howard Burden.
 Make-Up Designer: Barbara Southcott.
 Music: Murray Gold
 Visual Effects: Space Digital
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Tim Porter
 Production Designer: Michael Pickwood
 Director of Photography: Stephen Pehrsson
 Script Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat,
 Caroline Skinner
 BBC/cymru wales
 bbc.co.uk/doctorwho
 © BBC MMXII

Left:
 Howdy, partner.

'THE MAKING OF THE GUNSLINGER' CAST & CREDITS

Andrew Brooke The Gunslinger
Adrian Scarborough Voice of Kahler-Jex
Andrew Sweet Double for The Gunslinger
Graham Howells, Michael Francis Williams,
Michael Houghton Surgeons

Written by Toby Whithouse
 Produced by Denise Paul
 Directed by Neill Gorton

Profile

BEN BROWDER

Isaac

Born Robert Benedict Browder on 11 December, 1962 in Memphis, Tennessee, his part in *A Town Called Mercy* added Ben to what is still a relatively small list of American-born *Doctor Who* guest stars.

Browder grew up in Charlotte, North Carolina where his father Robert 'Don' Browder worked in insurance and financial services before forming a NASCAR race team. Ben graduated from Furman University with a Psychology degree and from there left the States to study acting at London's Central School of Speech

Below:

Rory and Isaac are pursued by the Gunslinger.



and Drama. It was there he fell for fellow student Francesca Buller and the two soon married.

Moving back to the US to work, Browder's acting career began in the early 1990s with small parts in films such as *Memphis Belle* (1990) and *A Kiss Before Dying* (1991) and numerous TV movies. He had guest roles in TV shows including *Grace Under Fire*, *Melrose Place* and *Murder, She Wrote* before a breakthrough recurring role as construction worker Sam Brody in ten episodes of the third season of acclaimed melodrama *Party of Five* in 1996/7.

Browder's first starring role came in light-hearted family sci-fi show *Farscape* where he played the series' lead, astronaut John Crichton. Filmed in Australia by the *Muppet* producers The Jim Henson Group and Hallmark Entertainment for the Nine Network, Browder and his wife relocated down under for four years from 1999. Buller played no less than four guest parts in the series, including the recurring role of War Minister Ahkna. Playing Crichton won Browder a Saturn Award for Best Actor on TV from the community of fantasy TV and film fans in both 2002 and 2005, beating *Angel* star David Boreanaz and Matthew Fox of *Lost* among others. Browder also wrote two *Farscape* episodes.

When *Farscape* was cancelled in 2003 Browder and family returned to the US. As is often the case in sci-fi programming, franchises like to use popular actors from other sci-fi properties to hook genre fans, and soon Browder was sounded out as the possible star of *Stargate Atlantis*, a new spin-off from the SciFi Channel's hit action show *Stargate SG-1*. This was scuppered however when fan power brought back *Farscape* for one final mini-series revival, *The Peacekeeper Wars*, made by the SciFi Channel in 2004, and shooting clashed with the *Atlantis* pilot shooting dates.



Browder eventually signed up with the long-running *Stargate SG-1* for its ninth season in 2005, joining the cast as Colonel Cam Mitchell. Browder stayed for the following season and two direct-to-DVD feature-length spin-offs *The Ark of Truth* and *Continuum* (2008).

On playing Isaac in *A Town Called Mercy* and filming in the Wild West backlot in

Spain, Browder said: "...it's like playing cowboys and Indians. I get to run around, and carry a gun, and pull it out occasionally, and blow things up around me. It's good fun."

Since his *Doctor Who* guest role Browder has enjoyed parts in the movie *Bad Kids Go To Hell* (2012) and TV series *Arrow* and *CSI*. ■

Above:
Ben Browder
is Isaac, the
protector
of Mercy.



THE POWER OF THREE

► STORY 229

As Amy and Rory try to adjust to a normal life on Earth, away from the Doctor, millions of small black cubes appear from nowhere around the world. The Doctor soon arrives, joining forces once again with UNIT in an attempt to solve the mystery of the cubes.



Introduction

The big hitters – Daleks, Cybermen, Ice Warriors, Zygons and so on – have all had a go. They’ve all staged a straightforward alien invasion of Earth. There’s only so many times you can tell that story however. When Steven Moffat took over *Doctor Who* in 2010, he offered us a couple of unadulterated invasion storylines. The Saturnynes of *The Vampires of Venice* [2010 – see Volume 64] infiltrated our world having lost their own; the more militant caste of Silurians in *The Hungry Earth/Cold Blood* [2010 – see Volume 65] definitely wanted to mobilise and reclaim the Earth. In the series to follow, however, no alien incursion was going to be a simple case of enslaving and occupying. Most notably, the Silence walked among us for centuries, but it turned out they had no greater purpose than fulfilling the prophecy of the Doctor’s death at Lake Silencio [*The Impossible Astronaut/Day of the Moon*, 2011 – see Volume 66]. By 2012, *The Power of Three* presented its own variation on the genre: the slow invasion.

Right:

Rory, the Doctor and Amy play the waiting game.



The invading forces take the form of millions of small – seemingly inert – black cubes, which remain inert for quite some time before enacting their insidious plan. This isn’t one of those adventures where the Doctor turns up in the middle of the night and topples whatever evil regime he encounters by dawn. The episode tells the events of an entire year; dwelling not on our occupation by creatures from beyond the stars, but instead on the lives of the Doctor’s companions, Amy and Rory. It’s a series of snapshots of the couple, celebrating their involvement in the series in advance of their departure in the following episode, *The Angels Take Manhattan* (2012 – see Volume 72). It also looks at what happens if instead of being invited into the Doctor’s world, he’s invited into theirs.

Its focus on the sacrifices made by the Doctor’s companions and their family makes *The Power of Three* a lot like the series of *Doctor Who* produced by Russell T Davies between 2005 and 2010. It features celebrity cameos – in this case businessman Lord Sugar and physicist Professor Brian Cox – much like Davies’ *Aliens of London/World War Three* [2005 – see Volume 49], *The Sound of Drums* [2007 – see Volume 56] and *The Stolen Earth/Journey’s End* [2008 – see Volume 60]. Also in evidence is Davies’ distinctive style of alien invasion: a present-day, worldwide incursion, seen by all and not easily covered up. In the same spirit as *The Christmas Invasion* [2005 – see Volume 51] and *The Stolen Earth/Journey’s End*, *The Power of Three* tells a story that is both epic and personal. ■

'THIS ISN'T ONE OF THOSE ADVENTURES
WHERE THE DOCTOR TURNS UP AND
TOPPLES WHATEVER EVIL REGIME HE
ENCOUNTERS BY DAWN.'

STORY

Amy and Rory have two lives: real life, and Doctor life. Except once, when the Doctor became part of their lives, in the year of the slow invasion...

Brian wakes Amy and Rory to show them that the street is littered with small black cubes – and the Doctor has come to investigate. [1]

BBC News reports that the cubes have appeared across the globe. Even Professor Brian Cox is perplexed. [2]

Rory is getting changed for work and is surprised when a group of soldiers burst into his house. They are followed by Kate Stewart, head of scientific research at UNIT. Kate believes that the cubes are a hostile incursion. The Doctor recommends they observe the cubes around the clock.

After four days, nothing has happened. The Doctor grows bored and leaves.

Two months later, Amy's friend Laura asks her to be a bridesmaid, while Rory's colleague Ranjit asks him to go full-time. Brian is diligently observing his cube and keeping a log. [3]

In December, Rory is working in the hospital. He doesn't pay any attention to a sinister young girl. In one of the wards, an old man is kidnapped by two orderlies in surgical masks. [4]

In June, Amy and Rory hold a barbecue – and the Doctor whisks them away to the Savoy Hotel in 1890 as a wedding anniversary present. Unfortunately it turns out there was a Zygon ship beneath the hotel and half the staff were imposters. [5] The Doctor returns Amy and Rory to the barbecue, and asks them if he can stay with them.

Another month passes. Lord Sugar uses the cubes in a task on *The Apprentice*. Brian is woken by his cube activating. Another cube pricks Amy's hand. The Doctor is playing Wii tennis when a cube flies at him, firing laser bolts. [6]





Rory is called into work to treat people who have been injured by the cubes. Brian goes with him. The Doctor and Amy are taken to the UNIT base at the Tower of London. Kate informs them that every cube across the world has activated. [7] And then they all stop.

The Doctor realises the cubes have been assessing the human race. The base loses power and every cube displays the number seven. Then six. They are counting down. A national security alert is declared. [8]

Brian is accosted by the two masked orderlies and wheeled into a service elevator. Rory chases them inside, and finds himself in a spaceship. [9]

The countdown reaches zero, and all over the world, people start collapsing. One of the Doctor's hearts stops. The cubes are killing people by sending an electrical surge into the nearest human heart. They are being directed through seven wormholes, one of which is located at the hospital.

Rory finds his dad but is cornered by the two orderlies.

The Doctor, Kate and Amy go to the hospital. The Doctor notices the sinister girl, who is a droid monitoring the area. [10] Amy restarts the Doctor's heart, and they pass through the wormhole to the spaceship.

They find Rory lying unconscious, but the Doctor revives him. Amy and Rory wheel Brian to safety [11] while the Doctor confronts the alien controlling the spaceship – the Shakri. [12] It states that it intends to erase humanity, then vanishes. It was merely the spaceship's automated interface.

The Doctor realises he can use the cubes to restart all the hearts of those who have died. He sets the process in motion, then leaves the spaceship with Amy and Rory before it explodes.

Later, the Doctor has dinner with Amy, Rory and Brian and prepares to leave. Brian tells Amy and Rory to go with the Doctor: "Just bring them back safe."



Pre-production

“**N**ot just a story of alien intervention,” lead writer Steven Moffat told *Radio Times* of *The Power of Three*, “this is also the story of a nice young couple who happen to have a bow-tied lunatic from space staying in their spare room. It’s halfway between an alien invasion movie and *The Man Who Came to Dinner*.” Steven was referring here to the 1939 comedy play by George S Kaufman and Moss Hart – later made into a film in 1942 – in which the household of a wealthy industrialist and his family is disrupted when a visiting radio personality slips on some ice and is forced to convalesce with them over the Christmas holidays. And

this time, it would be the Doctor who was coming to stay as a house guest... but for how long?

In late 2011, the original plan for the next series of *Doctor Who* was that the first four episodes to be made would conclude the story of the Doctor’s involvement in the lives of Amy and Rory, that the Time Lord’s new companion would join him for the Special episode scheduled for Christmas 2012, and that a further nine episodes would then air in 2013. However, by December 2011, consideration was being given to extending the autumn 2012 run by one episode, shifting Steven Moffat’s finale for the Ponds on by one place to conclude a run of five, and bring in a new fourth episode.

Above:

Life at home with the Ponds is a bit too slow and boring for the Doctor.

The writer approached for this script was Chris Chibnall, who discussed this possible narrative with the BBC production team at a meeting concerning his first draft script for the second episode of the series, *Dinosaurs on a Spaceship* [2012 – see Page 6], in mid-December 2011. Originally Chris had been asked to develop two scripts for the series; one with Amy and Rory and one with the new companion. The BBC team was delighted with the draft of *Dinosaurs on a Spaceship* and saw that Chris had a strong grasp on the relationships between the Doctor, Amy and Rory. Now a third commission was offered to him, although the scheduling would mean that as soon as a script for *Dinosaurs on a Spaceship* had been locked, he would need to write this new episode very quickly to have it available to start shooting at the end of April 2012.

Very slow invasion

“What Steven asked for was a year in the life of the Ponds,” recalled Chris in *Doctor Who Magazine*. The lead writer wanted to try a different perspective for one episode, a storyline that would span a much longer period of time than most – a full year, in fact – and tell how the Doctor impacted on the lives of the Ponds. The companions would be shown to have got older, while the Doctor kept on popping up in their lives.

Revisions on *Dinosaurs on a Spaceship* kept Chris busy for much of January, but he gave serious consideration to the narrative for the fourth episode in the meantime. By the start of February, a project of his own for ITV1 – an eight-part drama serial called *Broadchurch* – had been green-lit, and Chris realised that he would have to drop out of writing a third script for this run of *Doctor Who* if his new series

(on which he was writer and executive producer) was to start production in August.

The final draft of *Dinosaurs on a Spaceship* was completed at the start of February 2012. On the afternoon of Monday 13 February, Chris attended the readthrough at Roath Lock, and then had a meeting with executive producers Steven Moffat and Caroline Skinner to pitch his story idea for the fourth episode. Chris had always wanted to write “a lovely big Earth invasion story” for *Doctor Who*, and saw a way that he could use the brief to tell a very slow invasion story. “I’d had the idea in the back of my mind for a while, and it has quite an obscure starting point,” explained Chris in *Doctor Who Magazine*, “There was a container ship, the *MSC Napoli*, that got beached off the coast of Devon, near where I live. This was in January 2007... There were all sort of crazy things on that ship. Many of them washed up on shore, and hundreds of people from the surrounding area went down to the beach and just

Connections: Social media



▶ Kate Stewart made reference to the image and video hosting website flickr launched in 2004, the video-sharing website YouTube created in 2005, and the microblogging system Twitter developed in 2006.

Below:

The Doctor suffers a heart attack, instigated by the cubes.





Above:
The Doctor decides to audition for *Saturday Night Fever*.

grabbed them. I mean, I think there were things like motorbikes in one container!" Chris wanted to take this concept of people taking things that suddenly appeared and were 'free' into their lives and homes, and of the consequences of these items suddenly turning on them after a period of time had passed. The objects for his story would be small black cubes. And with a story set on contemporary Earth, he felt that it would be an ideal opportunity to bring the UNIT organisation back into

Connections: Playing games

▶ The Doctor enjoyed playing on a Wii game console of the type first launched by Nintendo in 2006; he had also met Fred Perry, the British tennis player who won three consecutive

Wimbledon Championships from 1934 to 1936.



Doctor Who. Having grown up as a keen *Doctor Who* fan in the 1970s, Chris was well aware of how effective and loved the scientific military group was with fans, but also as an experienced writer saw UNIT as a useful dramatic mechanism for his story. UNIT had last been seen at work in *Doctor Who* in *The End of Time* [2009/10 – see Volume 62] since when the organisation's most recent television appearance had

been in *Death of the Doctor* (2010), a story in the *Doctor Who* spin-off series, *The Sarah Jane Adventures*. "When I was a kid, and just getting obsessed about the Doctor, it was the Jon Pertwee era, and UNIT was as big a part of the show as the TARDIS itself," Steven Moffat told the BBC website. "So when Chris asked if he could bring them back I couldn't say yes fast enough. And being Chris, he gave it a clever little twist which I know the fans are going to love..."

Exile on Earth

The BBC was not aware of this twist until the script was delivered. "Given that we were bringing back UNIT," Chris told the *Radio Times*, "I thought it would be a nice way to honour the character of the Brigadier and Nicholas Courtney's contribution to the show by anchoring UNIT to his family." Actor Nicholas Courtney had played the Doctor's old friend Alistair Lethbridge-Stewart on *Doctor Who* and *The Sarah Jane Adventures* between 1968 and 2008. Courtney died in February 2011, and the Brigadier's own death was later reported to the Doctor in *The Wedding of River Song* [2011 – see Volume 70]. In tribute, Chris included in his script a new head of the British branch of UNIT, Kate Stewart – Alistair's daughter; he felt that the reference to the former Brigadier would not confuse casual viewers, and indeed that many current fans would be familiar with Lethbridge-Stewart via *The Sarah Jane Adventures* or old episodes of *Doctor Who*. He recalled that when he had watched scenes of the retired Brigadier at home in the garden of his idyllic home with his wife Doris in *Battlefield* [1989 – see Volume 45], that one thought had crossed his mind: "There has to be a daughter who's off at university somewhere."

Once his script was in production, Chris was surprised when he learnt from *Doctor Who Magazine* journalist Ben Cook that there was already a Kate Lethbridge-Stewart in other non-television *Doctor Who* narratives which he – being primarily a fan of the television version of the show – had been unaware of. Kate Lethbridge-Stewart had originally been created by Marc Platt for the video drama *Downtime* which had been released on VHS by Reeltime Pictures in September 1995; in this, Kate had been played by Beverley Cressman, and was revealed to have a son – Alistair’s grandson – called Gordon. Marc novelised his script for release in Virgin Books’ *Doctor Who: The Missing Adventures* strand and it was published in January 1996, soon followed by another novel, *The Scales of Injustice* by Gary Russell, in July 1996; in this tale set during the Doctor’s exile on Earth in his third incarnation, the young Kate was revealed to be the child of the Brigadier and his first wife, Fiona. Beverley Cressman then reprised her role as Kate in another Reeltime Pictures venture, *Dæmos Rising*, released on DVD in March 2004.



Another relative of a regular character returned to the show in the form of Rory’s dad, Brian. “Mark Williams agreed to return without even seeing the Episode 4 script,” Chris told *Doctor Who Magazine*, delighted that the character he had enjoyed writing for so much in *Dinosaurs on a Spaceship* could be seen again. In writing the script, Chris had a lot of fun with the extended timescale since it allowed the viewers to see glimpses of many different aspects of the Ponds’ lives both with and without the Doctor; in particular he was pleased at the opportunity to include tantalising glimpses of other adventures that the TARDIS trio had been on. For the scenes of the Doctor trying to live with the Ponds, and getting bored while waiting for the cubes to do something, the writer considered what things would amuse his children.

The fourth episode, which would ultimately be known as *The Power of Three*, was to be recorded as the single episode of the third recording block of the series over a fortnight. Taking charge of this instalment would be director Douglas Mackinnon, who had previously directed *The Sontaran Stratagem/The Poison Sky* [2007 – see Volume 58], and had also handled two instalments of the DVD ‘minisodes’ *Night and the Doctor* in April 2011. “I was really happy to come back. I was delighted,” Douglas told *Doctor Who Magazine*. Steven Moffat was very familiar with Douglas’ work since

Connections: Death and the Doctor



▶ Talking to Brian about his previous travelling companions, the Doctor recalled that some had left him, some had been left behind, and that a few had died. Trojan handmaiden Katarina had perished when ejected from an airlock and Space Security agent Sara Kingdom had aged to death, both in *The Daleks’ Master Plan* [1965/6 – see Volume 6]), young Adric had been killed aboard an exploding freighter attempting to save Earth from a Cyberman scheme in *Earthshock* [1982 – see Volume 35], and the shape-shifting robot Kamelion was destroyed in *Planet of Fire* [1984 – see Volume 39].

Left:
The Shakri
is in fact a
hologram.

Connections: To boldly go...

Rory mocked his father's use of the phrase "Brian's log" because of the phrase "Captain's log" frequently used in the narration of the 1960s science-fiction series *Star Trek* and its successors.



they had worked together on the BBC One drama *Jekyll* in 2007, and Chris talked to Douglas a great deal about the importance of the family feeling that should pervade the episode. Block Three was set to conclude on Saturday 12 May, the final day that Karen Gillan and Arthur Darvill were under contract to the BBC Cymru team.

The first, undated draft of the script from March 2012 comprised only the first 23 pages. This version opened in a crisis scene tent with two bomb disposal men; Sullivan told Conroy that the explosive "would take out half of England, the English Channel and most of Northern France. *And my mother lives in Guernsey.*" It was Rory who defused the device planted by Tyrellians ("little space monkeys who love blowing things up"). When Conroy said that Rory was a nurse, Rory replied,

"I'm a *polymath*. And I'm late for my wife." Meanwhile, Amy was on Hampstead Heath witnessing a battle between Roundheads and Cavaliers... against the skyline of modern London; she sent the figures – and Oliver Cromwell who was hiding in the bushes – back to the seventeenth century. That night as they changed into their party clothes for Laura and Kate's celebrations, Amy and Rory commented on how the shopping centre by the Archway that nobody ever went into had vanished. The discussion with Laura kept Amy awake at night and she went into the kitchen and added the letters 'NTAM' to the bottom of their 'Big Things To Discuss' list on the wipeboard. Following this, the Doctor burst in on the sleeping Ponds; the Doctor thought it was November, but Rory said it was February. Before leaving apologetically he told them to watch out for the cubes. After the opening titles, as the Ponds watched the news broadcasts about the cubes, the Doctor crashed in with a box

Right:

The Doctor and Amy find Rory aboard the alien ship and revive him with smelling salts.



of thirty-third-century Kavarran oranges (“one orange contains enough slow release Vitamin C for humans for a lifetime”) and two wheels of cheese. The Doctor initially analysed the cube in the street rather than in the TARDIS, and Amy commented on how the Doctor had appeared in their bedroom last night to warn them; the Doctor denied this, knowing there was the rule about not going into their bedroom. This confused the Doctor: “I couldn’t cross the timestream, cos things’d go all Blinovitchy... Time Lord for bang”; this was a reference to the Blinovitch Limitation Effect which occurred when a person met themselves, first named in *Day of the Daleks* [1972 – see Volume 17] and seen to exude explosive force in *Mawdryn Undead* [1983 – see Volume 36] as well as being name-checked in *Invasion of the Dinosaurs* [1974 – see Volume 21].

Sprained wrist

In the TARDIS, the Doctor observed that each cube had slightly different markings. Amy had now held down her magazine writing job for six months, which Rory remarked was a record. When UNIT arrived, they came in past the TARDIS and the Doctor introduced them as “the Unified Intelligence Task Force.” Kate Stewart was UNIT’s “head of Scientific Research and Policy” and she soon had Brian making tea for her troops... with the soldiers eating all the Ponds’ biscuits. A UNIT soldier then informed Kate that the Prime Minister was now two minutes away. At the hospital where Rory worked, Arnold Underwood was at reception enquiring about Elizabeth Cracknell, his neighbour whom he had brought in yesterday with a sprained wrist. Although the receptionist – Dani – said that Elizabeth had been discharged last



night, Arnold said she had not returned home; the older man was watched by the sinister girl with the cube. Arnold waited to speak to the consultant who treated Elizabeth in a cubicle and was then kidnapped by the orderlies. This was where the first version ended.

The next draft, dated Monday 26 March, comprised 53 pages. This was identical to the previous draft, except prior to the scenes with Arnold there was now some new material. Rory was summoned to see Ranjit in his office and offered a permanent job; as he left, the girl with the cube was standing in the doorway. After Arnold was attacked, Prime Minister Stephen Carter (‘slick, sharp-suited, 40s, gung ho, ex-marketing head for a multinational’) arrived at the Ponds’; the Doctor asked Carter to declare a public amnesty so that people could hand in the cubes at drop-off points until they could be analysed, but Carter refused to listen:

Above:

The Doctor discovers that the sinister girl is actually a droid.

Connections: You can't get the staff!



▶ At the Savoy in 1890, the Doctor discovered that there was a Zygon ship beneath the hotel and that half the staff were impostors. The Zygons – featuring in *Terror of the Zygons* [1975 – see Volume 23] and referred to in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] – were an alien species which could take on the form of humans.



Above:
Anniversary
celebrations at
the Savoy go
horribly wrong.

“I read up on you. One of the first things I did, on coming to office. UNIT files, Cabinet papers. Every time this country suffers an alien incursion, every time a Prime Minister falls in its wake... there you are. Just to the side. Quite a coincidence... And today, soon as these cubes appear, up you pop again. Taking charge, palling up to UNIT, telling me what to do. I want you out of this country. I want you off this planet. Now. You are hereby deported from the United Kingdom.” The Doctor was deemed a threat to Homeworld Security and realised that he had got too loud across the universe as the PM’s bodyguards escorted him back to the TARDIS. Before

the Doctor departed in his vessel, he commented that Carter was frightened because he was elected on a “slender majority” and again warned about the cubes. After departing, the Doctor was traumatised, and Amy left phone messages for two days asking him to come back. At Prime Minister’s Question Time, Carter announced that the government had classified

the cubes as ‘Provisionally Safe’... to the fury of Kate Stewart. After three weeks, there was still no word from the Doctor, but the cubes were seen on *The Apprentice* and *Britain’s Got Talent*. Three months later, Amy phoned from her anniversary party – but the Doctor did not appear. At a coffee shack, Brian talked to Rory as they looked at details of children for adoption with Brian explaining how he wanted to be a granddad. Later on, Amy was furious at Brian telling them how to live their lives – when suddenly they found the Doctor and the TARDIS in their kitchen. Four months had passed. That night at sunset, the cubes lit up at 12:00:00 and started counting down the seconds; this was seen by Kate at UNIT and in the hospital reception where Ranjit called Rory in. Brian arrived as Rory departed and joined his daughter-in-law and the Doctor when they went to UNIT HQ. Kate said the countdown would conclude at 7.46am. While at UNIT HQ, the Doctor asked Amy what ‘NTAM’ on the kitchen whiteboard meant, but she claimed to have forgotten. When Carter pushed his way through journalists to get into his car, he found the Doctor inside waiting for him; his normal

Connections: Other worlds

► “Through the looking glass, Amelia,” said the Doctor, in reference to the famous 1871 fantasy story *Through the Looking-Glass*, and *What Alice*

Found There written by Charles Dodgson as ‘Lewis Carroll’.



driver, Eric, was “in a tea shop dreaming he’s in Reykjavik, canoeing with a lady in lederhosen.” It was established that although Carter said the cubes were safe, they had all been removed from Chequers where his family were; the Doctor urged Carter to be a great Churchillian leader and have the military mobilised to impound all the cubes. However, as demonstrated on news broadcasts, the public did not want to give up their cubes. The Doctor, Amy and Brian then returned to UNIT HQ; meanwhile, the two orderlies kidnapped Anne, the woman Rory was treating for a head graze in casualty, but Dani sent Rory after the sinister duo. On the roof of UNIT HQ, the Doctor guessed that ‘NTAM’ meant ‘Not Travelling Any More’ as he talked to Amy. This version concluded with the Doctor being in the cell when the box completed its countdown.

End of known time

The full First Draft of Episode 4 compiled on Tuesday 27 March completed the narrative, continuing with Rory finding Anne on the alien vessel, overcoming the two orderly androids and encountering the Shakri (‘tall, lithe,

androgynous, shavenheaded, pale – but with striking purple eyes. Contoured robes give the figure definition and power’). When the Doctor arrived at the hospital with UNIT, Amy and Brian were with him and Kate worked alongside Ranjit who told Amy that he hadn’t seen Rory since last night. There was no scene showing the Doctor and Amy following Rory to the Shakri ship. The Shakri were sent back from the end of known time to erase humanity. The Doctor used his sonic on the ship’s controls to lock it into a trajectory away from Earth on a long tour of darkspace; this would stop the Shakri being seven again, and the Doctor, Amy and Rory departed as the alien stabbed hopelessly at the controls. “You should remember what cubed really means,” the Doctor told the creature as he stood with Rory and Amy. “The power of three.” It was not until the Doctor said goodbye to Kate Stewart on the roof of UNIT HQ that he referred to her father

Connections: The power within

▶ UNIT had located the Doctor because of a spike in artron energy; this had first been mentioned in connection with Time Lords in *The Deadly Assassin* [1976 – see Volume 26] and referred to again in *Four to Doomsday* [1982 – see Volume 34] and *The Doctor’s Wife* [2011 – see Volume 67] while in *Torchwood* and *The Sarah Jane Adventures* it had been established as being present in residual levels on those who had time-travelled.

Below:

Design concept art for the UNIT laboratory (left) and the interior of the Shakri ship (right).



DR WHO 2012		UNIT HQ	
UNIT HQ	UNIT HQ	UNIT HQ	UNIT HQ
UNIT HQ	UNIT HQ	UNIT HQ	UNIT HQ
UNIT HQ	UNIT HQ	UNIT HQ	UNIT HQ



DR WHO 2012		SHAKRI SHIP	
SHAKRI SHIP	SHAKRI SHIP	SHAKRI SHIP	SHAKRI SHIP
SHAKRI SHIP	SHAKRI SHIP	SHAKRI SHIP	SHAKRI SHIP
SHAKRI SHIP	SHAKRI SHIP	SHAKRI SHIP	SHAKRI SHIP

THE POWER OF TV

| 'CHRIS CHINBALL WANTED TO TAKE THE
| CONCEPT OF PEOPLE TAKING THINGS THAT
| SUDDENLY APPEARED AND WERE 'FREE'
| INTO THEIR LIVES AND HOMES.'

and change of name. The Doctor told the Ponds that his second heart was “a long and almost interesting story about Gallifreyan genetics – oh, and dolphins.” In the final scene, Brian did not urge Amy and Rory to go with the Doctor; when offered the chance to depart in the TARDIS, Amy said, “Once more?” and Rory agreed. “Maybe just one.” As Brian went back into the house, the camera panned around the house to a photograph on the mantelpiece of the Doctor, Rory and Amy laughing together.

Off to the Savoy

Pre-production for the block began and – following discussions with Douglas and the production team – Chris submitted an untitled Draft 2 on Tuesday 10 April. This version was now far closer to the shooting script with the addition of the Henry VIII sequence (inspired by a line of dialogue in the script for *A Town Called Mercy* [2012 – see page 44], this scene showed what happened when the TARDIS trio returned to retrieve Rory’s phone charger from the monarch’s en-suite) and the relocation of the defusing sequence to an alien tent with both Amy and Rory; the Roundheads and Cavaliers scene was dropped, as was the Doctor’s out-of-sequence visit to the Ponds’ bedroom with his warning (this was later reworked for *Pond Life*). Caption dates indicating the month were also added. Moira Stuart was now specified as the Radio 2 newsreader and when the Doctor returned to the TARDIS after leaving the Ponds and UNIT to watch the boxes, he noted his 73 missed messages on the psychic paper (“Cyber-incursion in Sparta, Goat-Men crisis on mid-period Jupiter, and Maria Callas needs a game of gin rummy. She can wait, cheeky minx,

always cheats!”). When Amy and Rory did not go with him, the Doctor was left alone in the TARDIS which made strange noises; “It’s fine. They have lives too, you know,” the Time Lord told his vessel. The Stephen Carter storyline was completely removed; the BBC team had not been fond of it and since the first draft had overrun, it was an obvious element for Chris Chibnall to delete. The Arnold Underwood narrative was changed to omit his neighbour, and the Doctor now returned for the Ponds’ party to whisk them off to the Savoy in 1890. After the Zygon incident, the travellers were seen in a forest, with the Doctor fiddling with wires inside a tree some three minutes before an acid cloudburst while five Rorys arrived to say that the Nexus were on their way. In the September montage, the BBC One talent show *The Voice* (which had launched on Saturday 24 March) was added to other shows featuring the cubes; Chris felt that since this new series was “a big BBC Saturday night thing” it was perfect for inclusion in *Doctor Who*, although ultimately the production team was unable to arrange the recording of such an insert by the time the series ended on Saturday 2 June. The cubes came to life on Day 169 with the scenes at the Ponds’ home now very close to those in the finished programme; Amy’s cube spiked her and then took her pulse. Rory joined the Doctor, Amy and Brian on their trip to UNIT HQ. The Doctor now discussed Kate’s dad on arrival at the Tower of London, and the cube countdown

Connections: Space adventures



▶ The pre-credits featured two montages of rapidly edited clips showing Amy and Rory’s adventures with the Doctor from numerous episodes spanning *The Eleventh Hour* [2010 – see Volume 63] through to *A Town Called Mercy* [2012 – see page 44]; the second of these sequences showing the trio together at the doors of the TARDIS came from *Dinosaurs on a Spaceship* [2012 – see page 6].



Above:
The Doctor prepares to depart alone for new adventures.

began at 10:00:00 as they watched in the observation cells, timed to conclude at 6.14am. Summoned to the hospital by Ranjit, Rory went along with his dad, who was then kidnapped by the orderlies.

Connections: On call

► The narrative emphasised in particular Rory's career as a nurse which had been a key element of *The Eleventh Hour* [2010 - see Volume 63]. The sequence with Henry VIII tied-in with the reference made to Rory's phone charger being left behind in *A Town Called Mercy* [2012 - see page 44].



The Readthrough Draft of the episode issued on Wednesday 25 April was the first to be entitled *Cubed*. Small changes were made to bring the story closer to the shooting script: the Ponds now found the Doctor and the TARDIS outside their house examining a cube with a magnifying glass but the initial examination was still in the street. The comments about the Ponds knowing the Doctor for ten years were added, along with the

material of the Doctor being bored after four days and also the appearance of Emily Maitlis on BBC Two's current affairs show *Newsnight* (which had been running since January 1980). The forest scene with the multiple Rorys was dropped, and Rory and Brian now went straight to the hospital rather than UNIT HQ. The 'NTAM' material was now omitted and the countdown was simplified to start at '7'. The description of the Shakri was also changed, with the addition of the energy bolts fired from its eyes and also the fight with the alien in which the Ponds overcame it using the syringes. In the closing scene, it was now Brian who urged Amy and Rory to continue their travels with the Doctor; this was a suggestion from Steven Moffat who felt that this made the conclusion more upbeat and left the audience feeling less that *The Angels Take*

Manhattan [2012 – see Volume 72] would then be the Ponds' 'one last adventure.'

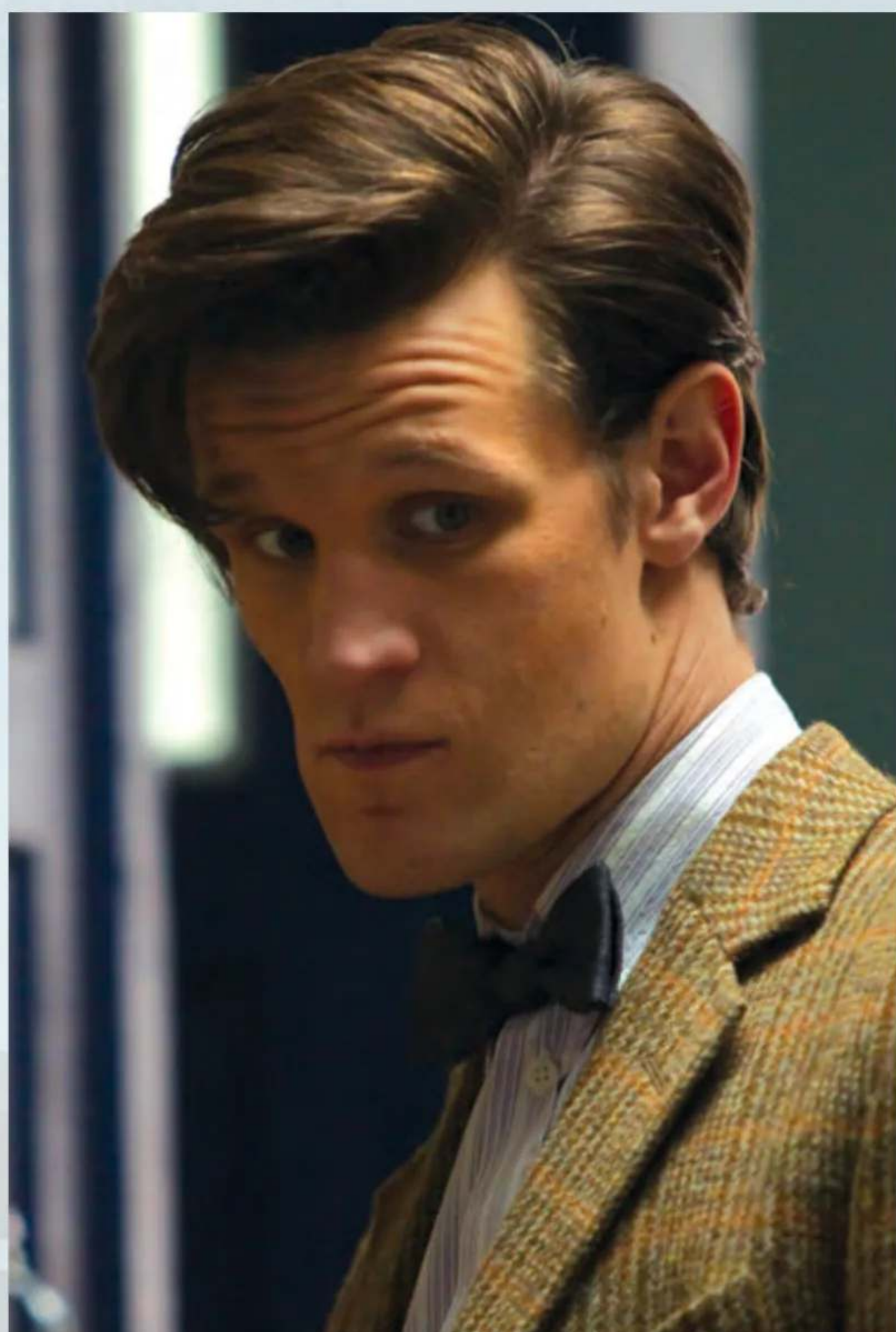
The readthrough itself took place from 2pm to 3pm at BBC Roath Lock on Friday 27 April, concurrent with Day 25 of recording on Block Two which required Matt Smith and Karen Gillan for various pick-up shots, between which the pair had been joined by Arthur Darvill for an extended photo shoot of the trio. The three regulars arrived at the readthrough still in costume, eating their lunch while going through the script. 'So! Our last readthrough for *Doctor Who* ever! It was amazing and we had fish and chips throughout,' tweeted Karen Gillan at 2.15am the following morning.

Mark Williams was back as Brian Williams, having completed recording on *Dinosaurs on a Spaceship* at the beginning of March. Cast as Kate Stewart of UNIT was Jemma Redgrave, the daughter of

actor Corin Redgrave; Jemma had a notable stage career while on television she had starred as Dr Eleanor Bramwell in the ITV period medical drama *Bramwell* as well as featuring in series such as *Mosley*, *Fish* and *Judge John Deed*. "I loved Jemma Redgrave!" Matt Smith told the BBC website. "She was graceful, funny and charming and an absolute delight." Jemma was a little daunted at coming into the show at first, but had watched the show both as a child and more recently with her own children. "It's a privilege to be part of something that's captured the imaginations of children," the actress told *Doctor Who Magazine*.

Connections: Telling tales

▶ When Amy made comments on the Doctor's legends, the Time Lord responded with a comment on bedtime stories about a wolf in a grandmother's nightdress, referring to the well-known European fairy tale of *Little Red Riding Hood*, first published in 1697.

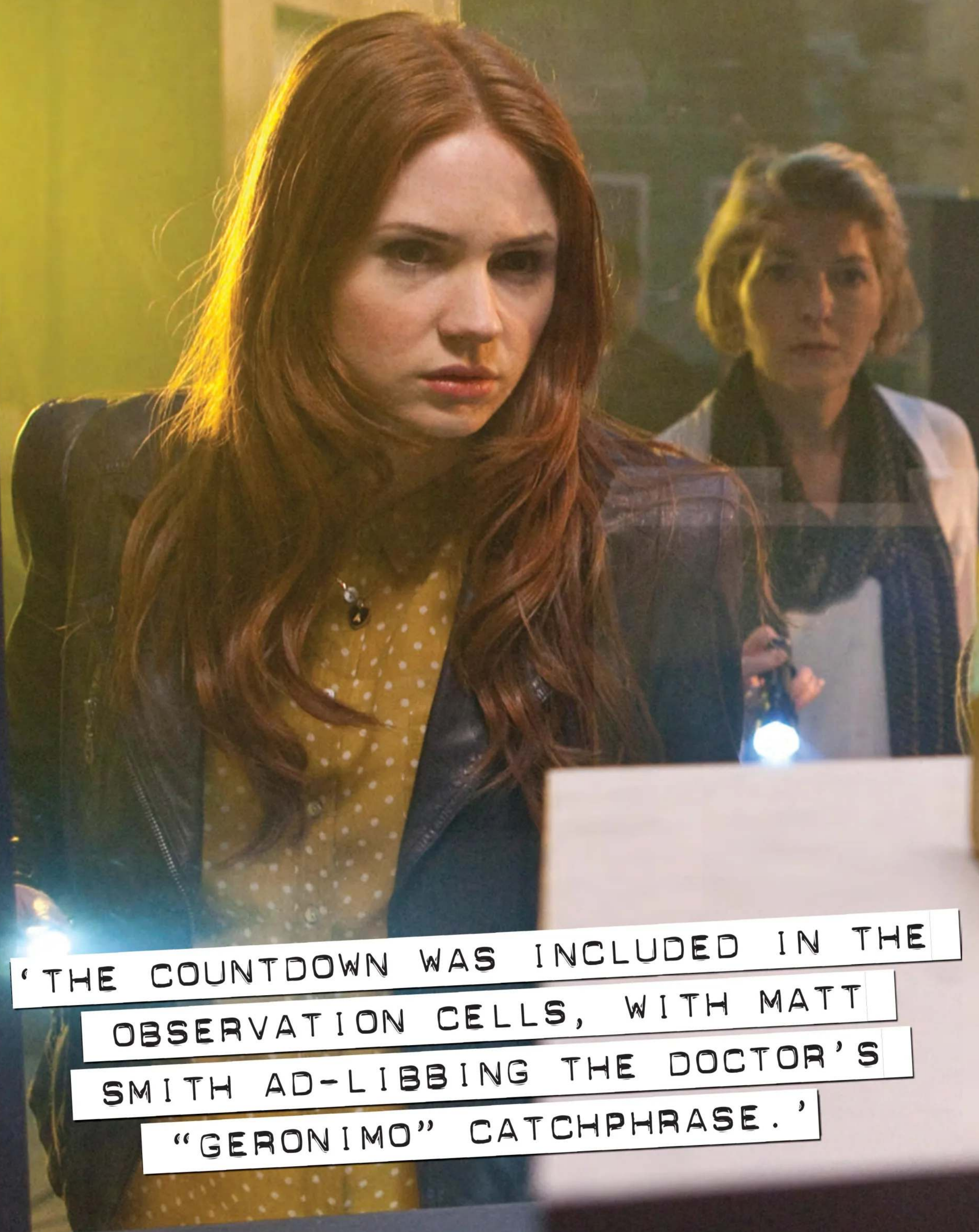


Steven Berkoff

The other major guest star for the episode was acclaimed actor, writer and director Steven Berkoff whose career included numerous innovative and challenging theatre productions, as well as appearances in films such as *Octopussy* and *Rambo: First Blood Part II*; Douglas Mackinnon was able to acquire his services for two days to play the Shakri having worked with Steven on the 2006 film *The Flying Scotsman*. Of the other roles, Selva Rasalingam, playing Ranjit, had appeared in the Polish drama series *Londynczy* and the *Torchwood* episode *Fragments* (2008), while the television career of Alice O'Connell, cast as Laura, included *The Verdict* and *City of Vice*. The many credits of Peter Cartwright, portraying Arnold Underwood, included regular appearances in *Danger UXB*, *Rumpole of the Bailey* and *Emmerdale*. ■

Left:

The Doctor contemplates life without the Ponds.



'THE COUNTDOWN WAS INCLUDED IN THE OBSERVATION CELLS, WITH MATT SMITH AD-LIBBING THE DOCTOR'S "GERONIMO" CATCHPHRASE.'

Production

It really kicked in in the last two weeks and I was crying at everything,” commented Karen Gillan of her approaching departure from *Doctor Who* when she spoke on BBC

One’s *Breakfast*.

The shooting script for *Cubed* was issued on 30 April. In the script, Kate Stewart was described as ‘late 40s. Flinty, twinkly-eyed and whipsmart, she walks in, at odds with the soldiers, more charming, wittier, like she puts up with them. She’s not in military uniform.’ Ranjit was outlined as ‘30s, hard working, brilliant, loved by everyone’ while patient Arnold Underwood was seen as ‘60s’ and was specified as reading ‘a battered old 1974 Len Deighton paperback’, referring to the popular thrillers from the British novelist such as *The Ipcress File* (in the finished programme, Arnold was reading a copy of the author’s 1989 spy novel *Spy Line*).

The first box to appear was described as ‘a small cube – three inches cubed in size. The moonlight glints off the golden patterning on the side. Black unknowable surface. Beautiful, covetable.’ The outler-droid was described as a ‘ten-year-old Afro-Caribbean girl’ while the pair of worker-droids disguised as orderlies were described as ‘Pale face, the eyes ice cold. There is a metal grille where the mouth should be.’ Of the Shakri himself, the script commented ‘eyes glowing blue... imposing, powerful. An ancient face riddled with cracks, like granite cracked by time. Over the eyes, two black pads, with pinpricks of light shining out. A figure of authority, power, poise. And coldness.’



Above: Brian diligently observes a cube.

When Amy and Rory came out to join Brian, the TARDIS would be shown nestling in a bush nearby. For the news bulletins, shots of the cubes were to be shown in the Sahara, in St Peter's Square, in Moscow, on the lawn of the White House, on an idyllic beach and along

the top of the Great Wall of China. The bulletin was to have been from Radio 2 newsreader Moira Stuart on the 8 o'clock news, intercutting with Susannah Reid of BBC One's *Breakfast* plus a US newsreader ("Major manufacturers including Nike, Coca-Cola and Apple have all denied any involvement") and the BBC's Huw Edwards. The shooting script did not refer to Brian Cox, but suggested that some of the other news bulletins would come from Emily Maitlis on BBC Two's *Newsnight*.

In the montage of the hyperactive Doctor, when the Time Lord was in the garden 'he mows the back garden lawn like he's scything

down Daleks. Aggressive, focused'; in this draft he also cleaned leaves out of the gutter, scrubbed the bath and worked around the Ponds with a vacuum cleaner while in later drafts he played keepy-uppy with a football, the script noting that 'he finishes with a flourish, catching the ball on his back (yeah, good luck, Matt!)'. When the camera was later to pan around the Ponds' home, it would show 'the Dal-egg, a Stetson with a bullet-hole, a Van Gogh painting, Amy's pirate's cutlass etc' with reference to episodes such as *Asylum of the Daleks* [2012 - see Volume 70], *The Impossible Astronaut/Day of the Moon* [2011 - see Volume 66], *Vincent and the Doctor* [2010 - see Volume 65] and *The Curse of the Black Spot* [2011 - see Volume 67].

As the world became more used to having the cubes around, this was to have been demonstrated on two popular television shows. The first was ITV's talent show *Britain's Got Talent* which had been running since June 2007; in this, a man was juggling with five cubes and four buzzers were heard being sounded. The second was BBC One's new talent show *The Voice UK* which had launched in March 2012; this was to show all four judges swinging around with their 'I Want You' buzzers lit to talk to a troubadour with a guitar who was standing in the middle of a circle of cubes.

While a second unit was still at work on Block Two, Day 1 of Block Three got underway on Monday 30 April with recording on location from 8am to 7pm. The first scene undertaken was Laura's engagement party, recorded in the Villa Napoli Restaurant at the Glendale Hotel on Plymouth Road in Penarth and featuring Karen and Arthur along with Alice O'Connell. The crew then relocated to a house on Church Road as previously used for the home of the Ponds in

Connections: Home-work

Following Amy's modelling career in *Closing Time* [2011 - see Volume 69] and *Asylum of the Daleks* [2012 - see Volume 70] plus various other jobs indicated in *Dinosaurs on a Spaceship* [2012 - see page 6, she was now writing articles for travel magazines. It was also confirmed that the home which the Doctor had arranged for the Ponds in *The God Complex* [2011 - see Volume 69] was nowhere near

Leadworth where the couple had grown up.



Dinosaurs on a Spaceship during February. The sequence of a cube materialising in the lounge was recorded, by which time Matt Smith had completed his work with the second unit and Jenna-Louise Coleman on *Asylum of the Daleks* at Upper Boat and arrived on location to join Karen and Arthur. The scene of the trio enjoying fish fingers and custard was recorded, followed by the Doctor's encounter with a laser-firing cube while enjoying a game of tennis on the Ponds' Wii; the bangs and flashes for this sequence were provided, as usual, by Danny Hargreaves and his Real SFX team.

Tower of London

Pink revisions to the *Cubed* script were issued on Tuesday 1 May. Dialogue about Rory's phone charger was inserted for the Henry VIII scene to bring it more in line with the script for *A Town Called Mercy*, the phone message from Lunn's Opticians was inserted (tying in with Amy wearing spectacles in the fifth



episode of the series, *The Angels Take Manhattan*), Amy and Rory were sleeping at 4.51am rather than 4.37am, the appearance of the cubes around the world was slightly resequenced, news broadcasts from Susannah Reid and Huw Edwards were added, the Doctor's analysis of a cube aboard the TARDIS was now made while the ship made the short hop across the road, the montage for the Doctor's hyperactive behaviour now included football (a sport which Matt Smith had at one time planned to take up professionally), Amy's references to Banksy and Damien Hirst were added, dialogue was inserted for Jessie J on *The Voice* ("Soon as I turned round and saw you were singing to the cubes, I was like, this boy's for me! Cos that's what we're all talking about right now"), Brian's log was changed from Day 169 to Day 361, the Doctor's arrival at the Tower of London was expanded with dialogue about his love of caps, Kate now said the cubes activated at 8.52 rather than 4.52, the dialogue at UNIT HQ included various minor changes, the countdown from 'seven' was amended slightly and Kate's comment about 15 seconds was inserted, and her estimation of the dead was now a third of the population rather than merely thousands. One notable change was that aboard the alien vessel, the Doctor now explained

Connections: Friends in the military



► The Unified Intelligence Taskforce organisation (originally named the United Nations Intelligence Taskforce), had been introduced in *The Invasion* [1968 - see Volume 13] when the British branch had been run by Brigadier Lethbridge-Stewart. In those days, UNIT was primarily military, with the soldiers working alongside scientific advisers; this had been the case through to episodes such as *The End of Time* [2009/10 - see Volume 62]. Now the Head of Scientific Research at UNIT was the Brigadier's daughter, Kate Stewart, and science now led the military; the Brigadier had died just prior to the events of *The Wedding of River Song* [2011 - see Volume 70]. UNIT's London Headquarters had been seen to be beneath the Tower of London in *The Christmas Invasion* [2005 - see Volume 51].

Left: The Doctor gets to grips with cleaning the Ponds' home.

Connections: Footwork

▶ As in *The Lodger* [2010 – see Volume 65], the Doctor demonstrated his skills at football.



to Amy and Rory how the Shakri had made the cubes to be versatile, and that they could probably still *save* the people who had been dead for half-an-hour. A glance through the Ponds' home showing all the mementos of

their travels was reinstated, having been removed in the shooting script, and a short extra scene of the Doctor, Amy and Rory in the TARDIS was added as they discussed the power of three.

The main unit was back at Church Road for more recording, scheduled for 8am to 7pm on Tuesday 1 May, and Jemma Redgrave joined the show's three stars on set, with the BBC website team also present. Following the scene of the Doctor wiring up the cubes while Rory prepared for work, the sequences of Kate and her squad securing the property were recorded, and work for the day concluded with the

Below:

Dressing to impress for a visit to the Savoy Hotel in 1890.



material of Rory seeing a cube opening and shutting in the kitchen.

Wednesday 2 May – Day 3 – saw the issue of Blue revisions for the script; this omitted the Doctor from a bomb disposal scene and reduced his presence to a voiceover which Matt would record in post-production; originally the Doctor had entered a tent after the bomb was defused by Amy and Rory, explained how he had taught the Ponds everything they knew, adding, “And relax! No, wait, rumbling, is there an iceburst due?” Recording commenced at 8am at Caerphilly Castle which had previously been used on the series as far back as *The End of Time* [2009/10 – see Volume 62] in April 2009 and more recently in episodes such as *The Vampires of Venice* [2010 – see Volume 64] and *The Rebel Flesh/The Almost People* [2011 – see Volume 67]. Following recording of the flashback scene in Henry VIII's bedroom, the scenes of Kate showing the Doctor and Amy around the different cubes held in the UNIT observation cells were recorded, up to the point where the cubes started to count down with the Doctor in one of the cells. Recording wrapped shortly before the projected 7pm schedule.

From 10.30am to 9.30pm on Thursday 3 May, Douglas Mackinnon's team was back at Caerphilly Castle for more scenes at UNIT HQ which meant that Arthur Darvill was not needed for recording. The apparently anti-climactic countdown was concluded first in the observation cells, with Matt ad-libbing the Doctor's “Geronimo” catchphrase. The arrival of the Doctor and Amy meeting Kate was then recorded, followed by a greenscreen sequence for the rooftop of the Tower of London which would form the backdrop to the Doctor's ‘hearts-to-heart’ with Amy. “Because of the Olympics, we couldn't



film in London,” producer Marcus Wilson told *Radio Times*. “Video footage was digitally composited with live action to create the illusion of being on the banks of the Thames.” The scene of the Doctor discussing clean-up operations with Kate was also meant to have been set on the roof, but was relocated to the exterior setting used for the HQ entrance. A Range Rover was hired from TLO Film Services to act as the vehicle ferrying the Doctor and Amy to the Tower, where they were met by Kate.

Up a tree

Recording on Friday 4 May was scheduled from 9.30am to 8.30pm and commenced at a private Tudor period house near St Nicholas to the west of Cardiff; this had previously been used in episodes such as *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] and *Army of Ghosts/Doomsday* [2006 – see Volume 53] and a few weeks earlier had been the interior of Grayle’s home in *The Angels Take Manhattan*, as well as appearing in editions of *Torchwood* and *The Sarah Jane Adventures*. Under the gaze of the additional content crew, Mark Williams returned as Brian to join the three regulars, and recording commenced with the exterior shot of the Victorian

cobbles in the wake of the Zygon incident at the Savoy. The scenes in Brian’s study where he diligently kept his log were then recorded in reverse order; in the meantime, the regulars had changed costumes for the recording of the TARDIS’ arrival inside the Savoy, with Arthur Darvill ad-libbing Rory giving the Doctor a kiss of delight for their anniversary present. The team then headed for Bute Esplanade in Cardiff Bay, the usual exterior of the Ponds’ home since *The God Complex* [2011 – see Volume 69]. Part of UNIT’s arrival was recorded – with the TLO Range Rover again pressed into service – followed by the scene of Brian waking Amy and Rory with news of the cubes... and the Ponds then finding the Doctor sitting up a tree! These scenes were some of those which made the greatest use of the cube props; around 150 of these were made in total, although many more were added via CGI in post-production. Meanwhile, twins David and Daniel Beck, who were playing the two android orderlies, had make-up tests, haircuts and costume fittings.

More Blue revisions were made to the script on Saturday 5 May; Brian and Laura’s answerphone messages were omitted and the dialogue was simplified, dropping Amy’s comment that Laura’s hen night “next Saturday” had happened five weeks ago. A short scene of the Ponds watching the TARDIS dematerialise from their house was also dropped. Recording for the day found the BBC Cymru team back at St Cadoc’s Hospital in the Caerleon area of Newport; this NHS Trust mental health facility had previously been seen in *The Eleventh Hour* [2010 – see Volume 63] as Leadworth Hospital (recorded in

Left:

Kate Stewart follows in her father’s footsteps, working alongside the Doctor to save the world from alien invasion.

Connections: Time Lord beat

▶ Kate was able to identify the Doctor as a Time Lord because of his two hearts, as first established in *Spearhead from Space* [1970 – see Volume 15].



THE POWER OF THREE

'STEVEN BERKOFF'S EXTENSIVE SHAKRI MAKE-UP WAS HANDLED BY ROB MAYOR AND CLIFF WALLACE.'

September 2009) and had featured prior to that in *Torchwood*. Recording was scheduled for 8.30am to 7.30pm, with Selva Rasalingam and Peter Cartwright joining the cast as Ranjit and Arnold; Matt Smith was not required, however. The behind-the-scenes crew was also present to record interview material with Arthur Darvill between scenes, while the Beck twins were transformed into the strange orderlies by Dominique Colbert and Becca Smith of Millennium FX. The scenes recorded included the strange girl watching Rory at work, Kate briefing her troops, Ranjit offering Rory a job while dashing along a corridor and then later calling Rory on the phone from A&E, plus Rory asking his dad to find medical supplies and the kidnapping of Arnold. The final scene recorded for the day was the glimpse of the bomb disposal adventure, with Karen and Arthur joined by Okezie Morro and Henry Luxemburg as Conroy and Sullivan.

Anniversary Party

Further blue revisions were made to the shooting script on Monday 7 May; following the location day at Bute Esplanade, the Doctor's initial analysis of a cube in the road was now moved inside the TARDIS, while some initial dialogue between the Doctor and Kate about her father in the UNIT laboratory was now moved to a slightly later scene. Following the day off, the crew was due to work from 1pm to midnight, with scenes of the three Ponds and the Doctor at the Pond household back in Church Road. Recording in the afternoon began with the Doctor being bored in the lounge and returning after an hour's frantic activity; this was followed by the kitchen scene of Amy and Rory returning from their 'holiday' to assess fridge and

washing situations, and then the hallway sequence of the trio discussing what their respective cubes had done to them. In the evening, the closing material for the episode was scheduled, with the house dressed to display various props from previous episodes – objects acquired by the Ponds on their adventures in space and time. Finally, part of the TARDIS' departure from the garden at the end of the instalment was recorded. Chris Chibnall visited the location with his children; his eldest, Cal, had been on set before and was delighted when Matt Smith remembered him from their previous meeting during production on *Victory of the Daleks* [2010 – see Volume 63] in 2009, while this was the first time that young Aidan had been on set.

The same afternoon and evening schedule was employed for the same cast at the Church Road location on Tuesday 8 May. Matt had a costume fitting at first while scenes of UNIT troops approaching along a nearby alleyway were recorded. Karen was then busy from 2.40pm to 3.10pm recording interview material with the additional content crew, and during this time Matt recorded part of the speeded-up montage of the bored Doctor at work in the Ponds' garden. The arrival of the Doctor at the anniversary party was then enacted in the garden, followed by Amy's spiky encounter with a cube in her bedroom, and then the outdoor scenes after the Doctor returned the couple to their party, including the Doctor telling Amy how he wanted to stay. The crew wrapped just before midnight with the

Connections: Posh nosh

► The Savoy Hotel on the Strand in London was opened on 6 August 1889; built by impresario Richard D'Oyly Carte, the original chef was French genius Auguste Escoffier, whom the Doctor addressed during his visit on 26 June 1890. The Doctor claimed to have invented the Yorkshire pudding while running a restaurant; recipes for this food were first published as early as 1737.



Right:

Kate needs the Doctor's help to solve the mystery of the cubes.

material of Amy and Rory asleep in their bedroom as the cubes arrived on Earth.

Wednesday 9 May saw another series of blue revisions; these mainly focused on the scene aboard the space vessel and saw different dialogue for Rory as he confronted the orderlies; originally, Rory defeated them by smashing the syringes from their hands, but now the action of tripping them with a drip was more elaborate. Dialogue between the Doctor and Amy when they arrived on the vessel was also changed slightly.

Matt and Karen returned to the twelfth-century Cistercian monastery of Neath Abbey on Wednesday 9 May; this had previously appeared in *The Beast Below* [2010 – see Volume 63] recorded in September 2009, since when it had featured in *Vincent and the Doctor* and *The Rebel Flesh/The Almost People*. Jemma Redgrave rejoined the team along with David Hartley as the UNIT researcher, whose bespectacled look quickly caused Matt to ad-lib the character's nickname 'Glasses'. Recording commenced at noon with all the scenes set in the UNIT laboratory including the Doctor's own cardiac arrest. Brian's DV camera footage of his cube was also recorded during the day along with pick-up shots such as Kate scanning the Doctor; recording was due

to conclude at 9.30pm but wrapped about 25 minutes early after swift progress.

Day 10 – Thursday 10 May – was spent back at Upper Boat Studios with recording from 11am. This was the first of two days recording with Steven Berkoff, whose extensive Shakri make-up was handled by Rob Mayor and Cliff Wallace, while Becca Smith and Dominique



Colbert again transformed the Beck brothers into the orderlies. Two units were recording for the day; the main unit was under Douglas Mackinnon working on *Cubed* while Matt and Karen spent the first part of the day on the TARDIS standing set taping their contributions to the latest winning *Script to Screen* entry with director Saul Metzstein. As such, Arthur was the centre of attention for the first sequences to be recorded in Studio 3 where the Shakri Sanctum had been constructed; stunt arranger Crispin Layfield supervised the explosive encounter between Rory and the two fake orderlies, with Real SFX providing the figures' smashed heads and also the impact of the energy bolts fired from the eyes of the Shakri. Once Matt and Karen had completed their work with the second unit, they joined the cast in Studio 3 for the main confrontation with the Shakri. The crew wrapped a quarter of an hour ahead of schedule at 9.45pm, having recorded the scene of Brian telling Rory that he couldn't travel with the Doctor for ever.

With Chris Chibnall on set again for the day, Steven Berkoff completed his performance as the Shakri on Friday 11 May when recording at Upper Boat was scheduled from 9.30am to 8.30pm. This was also a press day for the series, with journalists from the genre magazines *SFX* and *Sci-Fi Now* on set to chat to the regular cast and the crew, while the additional content crew was in attendance for the day. The final scenes in the Shakri Sanctum were recorded, following which

Connections: Leave a message

▶ As already seen recently in *Dinosaurs on a Spaceship* [2012 – see page 6], the Doctor's psychic paper could receive messages, and

now UNIT had the ability to contact him in this manner.



the regulars and Mark Williams moved to the TARDIS set in Studio 1 to record the departure of the trio, and the scenes in which the Doctor and Brian studied the cube. It was now decided to drop one very brief scene from the production schedule; set in a 'Dark Space', this was to cover Rory's arrival through the rippling onto the Shakri ship and simply showed his eyes widening in horror at what he saw in front of him as he gasped, "Oh no." By 9pm, work at Upper Boat – the home to *Doctor Who* since July 2006 – had concluded. "After filming, though, I did take some binoculars from the TARDIS set, so they're now mine," Karen Gillan told *Radio Times*. "Nobody would have known if I hadn't jumped around straight afterwards and gone, 'I've got the binoculars.' My cover was blown in all the excitement."

Through the wormhole

It's kind of like being on holiday and then in the middle of the holiday you realise that the Friday you're going to leave is coming up, and then it's Wednesday and then it's Thursday and then the next day you're leaving and you've got to fly home and your holiday's over. And that's kind of how it felt," said Matt Smith as he discussed the departure of his two friends from the series when talking to the BBC's Lizo Mzimba.

'Sob. Sob. SOB... On set with @themarkuswilson, @RattyBurvil and @KarenGillan2. Last Day of The Ponds??! Noooooooooooooo,' tweeted Caro Skinner on Saturday 12 May, the twelfth and final day of Block Three. The final scheduled day of recording for Arthur and Karen had been arranged especially so that all three of the series regulars would be present. The venue again was St Cadoc's Hospital, with the regulars joined by Jemma Redgrave and

Mark Williams, plus the additional content crew (who captured the actors larking around with wheelchairs) and Benjamin Cook of *Doctor Who Magazine*. The first scheduled scene at 9am was of the Doctor deducing that the mysterious girl was an outlier-droid and then having his heart restarted by Amy; for this action, industry specialist Carlton Jarvis was present to advise on correct medical procedure, and at the end of the scene Matt ad-libbed the Doctor triumphantly adopting 'the pose' as established by John Travolta in the 1977 disco-movie *Saturday Night Fever*. 'Me and smith dawg. Wandering around set all nostalgic. It's a special day! @RattyBurvil get on set,' tweeted Karen Gillan. Arthur was then the subject of the next scene in which Rory passed through the wormhole from the goods lift, with the similar sequence of the Doctor and Amy recorded next, and Crispin Layfield then on hand to ensure that nobody was hurt as the trio tumbled back through the portal after dealing with the Shakri. The hospital corridor scenes were the last to be scheduled, covering Rory discovering the kidnapping of his dad, and then the completion of the lift sequences from alternative angles.

Below: Rory has a tussle with the droid twins.



Connections: Flying dog

▶ When seeing the cube levitate in front of him, the Doctor commented that he once had a metal dog that could do this, referring to K9, the first version of which had been seen in *The Invisible Enemy* [1977 – see Volume 27] and a later version of whom had the power to hover in *The Sarah Jane Adventures* (eg, *The Wedding of Sarah Jane Smith* (2009) and *The Gift* (2009)).



Below:

A quick selfie for the time-travelling trio.



Work concluded at 7.30pm with a retake of the Doctor, Amy and Rory departing in the TARDIS for the end of the episode; this was recorded in a corner of the hospital which had been dressed to resemble the Ponds' back garden. "Their last scene was the final shot of Episode 4 as they got into the TARDIS together," Marcus Wilson told *Radio Times*. "A lovely last moment." However, it was a shot that didn't go smoothly as Matt Smith later recalled at the BFI: "All the cast and crew came down to watch. We ended up doing about 20 takes. I felt sorry for Karen

and Arthur because they really wanted to finish up and get to the wrap party." "It was a weird, serene day where everyone was feeling it," commented Karen at the Cannes

Film Festival a few days later. "Matt closed the door for the last time and we were in darkness. We hugged and started crying. It was kind of tears of happiness. It was a feeling of 'Look at what we've done'. It was lovely." The regular cast later recalled this final scene when talking to *Entertainment Weekly* at Comic-Con 2012. "The last scene we shot was inside the TARDIS with all three of us," said Arthur. "We were then in darkness and we had a big group hug." "We had a hug and Karen fondled me," added Matt. "I called her Fondling Bottom Gillan." "I was in bits. I didn't want to go. There were tears, a lot of tears," explained Karen. With production completed, she tweeted: 'And that's a wrap! Bye bye from the Ponds. We love you.'

"That is a golden wrap on Karen and Arthur!" The cast and crew applauded the outgoing TARDIS travellers with a speech from Steven Moffat who presented pictures of the pair signed by the cast and crew, telling them, "We will miss you so much." A special farewell party was held for Karen and Arthur. 'Mad, lovely time on *Doctor Who* set this week. Feel so privileged to have written for this trio, at the top of their game,' tweeted Chris Chibnall.

However, there were still some additional pick-up shots to be undertaken and these were scheduled for Douglas Mackinnon to record in conjunction with the three-day 'Additional Content' shoot arranged for the *Asylum of the Daleks* 'prequel' and the online mini-adventure which became *Pond Life*. On Day 1 of the shoot – Wednesday 6 June – from 8am Douglas helmed a second camera at the Pond's home on Church Road to record a cutaway shot of the cube which had attacked the Doctor landing on the lounge carpet. Next day at 7.30am, Douglas' unit started work close to where the main unit was busy at the Morgan Arcade in Cardiff by shooting

the inserts of people collapsing and then reviving from heart attacks caused by the cubes. The team then recorded shots of the UNIT troops arriving at the front of Amy and Rory's house on Bute Esplanade, along with additional shots of the cubes in the street and a retake of the Doctor examining the cube up a tree at dawn.

The end is coming

During June, some initial edits of the episode were undertaken, and Douglas Mackinnon opted to move some of the sequences of the Ponds' lives from the start of the programme and insert them in the middle, while dropping some other elements entirely; this allowed a truncated opening which immediately got the couple involved in the mystery of the black cubes, along with the arrival of the Doctor. However, other elements of the story were not coming together as envisaged, notably some of the material on the Shakri spaceship. For various reasons, it was decided to shift the emphasis of the narrative firmly onto the life of Rory and Amy and abbreviate the alien involvement in the climax. Steven Moffat also felt that some extra material was required to make it clear to the audience that this was a different type of narrative for *Doctor Who*, something focused firmly on Amy and Rory and the choices between their two different lives. A series of changes were made, with Chris Chibnall writing new scenes to help refine and focus the material which had already been shot.

These notable changes were made to the start of the programme in time for the next recording block. Green revisions on Tuesday 26 June now introduced a new opening sequence which was to be 'made up of clips from old shows, and a little bit of new material... We hear Amy's voice.



(We keep this voiceover a little mysterious – she's talking in the past tense, as if from years in the future, reflecting on the old days. People know the end is coming, I think that's quite cool)'. This and other narration from Amy was to be recorded in post-production.

The scene of Amy and Rory going through the fridge was now minimised to omit the phone messages, and a new scene of the couple in bed together considering their two lives added, followed by another additional sequence of 'previously shot material' showing the trio together in the TARDIS with Amy's narration. Amy's narration was added for the arrival of the cubes, as was another scene of the Ponds in bed realising that "real life" was suddenly starting for them.

Above:

The Ponds wake up to find the world has been invaded by cubes.

Connections: Early memories

▶ The Doctor ate fish fingers and custard with Amy and Rory as he had done with young Amelia immediately after his last regeneration in *The Eleventh Hour* [2010 – see Volume 63]; he also recalled how Amelia was the first person he had seen in his new incarnation, and once again used his catchphrase "Geronimo!" which he had adopted almost immediately after his regeneration in *The End of Time* [2009/10 – see Volume 62].



Right:
The Shakri
confronts
the Doctor.



The closing narration from Amy was also appended.

By Wednesday 27 June, a more substantial decision had been taken to change the climax of the story; the material aboard the Shakri ship was now to be heavily curtailed, omitting the defeat of the alien by simply having the creature vanish and never having been there at all. As such, new close-ups of the Doctor and Amy with covering dialogue would be recorded. The Doctor's dialogue about the "invasion of the cubes" was also changed just before the opening titles.

The pick-up day was scheduled to be recorded by a second unit jointly helmed by Saul Metzstein and Douglas Mackinnon on Thursday 28 June, and saw Karen Gillan and Arthur Darvill returning to join Matt Smith once more. Recording at 7am commenced with material for *The Angels Take Manhattan*, but after lunch the crew started recording for *The Power of Three*, with the Doctor now seen examining cubes atop the climbing frame in Belle Vue Park in Penarth. Matt then departed for the Block Six readthrough while work shifted to Church Road for scenes at the Ponds' home. The new scene of Rory and Amy discussing their dual life in the garden

was recorded first, followed by the similar sequence in their bedroom.

The crew then returned to the BBC's Roath Lock Studios where Matt joined them; the regulars now recorded the new dialogue for the truncated Shakri Sanctum scenes against blacks, with Karen also recording Amy's narration for the episode before the 7pm wrap. Shots of Matt on location at Belle Vue Park then illustrated the report *What's in the Matt black box, Doctor Who?* by Angharad Llewellyn of *The Sun* on Saturday 30 June.

Brian Cox

The production team was not totally convinced by the title *Cubed* and when Chris Chibnall joined Caroline Skinner, Murray Gold and Toby Haynes for Comic Con France in Paris on Sunday 8 July, he learnt that there was a move to change the title to *The Power of Three*. Chris had included the phrase "the power of three" in Amy's closing narration in the recent green script revisions since this was a play on the mathematical expression 'cubed' (*ie*, a number multiplied by itself twice, raised to the third power). "I *really* didn't like that title when I first heard it,

and now I *really* love it!” Chris observed following broadcast.

“It was surprisingly easy,” producer Marcus Wilson told *Radio Times* regarding the various cameo appearances in the episode. “They said yes immediately and then it was just a matter of co-ordinating schedules.” On Sunday 29 July, Douglas Mackinnon liaised with the production team of BBC One’s *The Apprentice* to record the material with wealthy entrepreneur Sir Alan Sugar in the boardroom studio set used in the series; Douglas himself gave Lord Sugar the focus as the victim – Craig – who was being fired for not selling enough cubes. Also featured were Sir Alan’s colleagues Karren Brady and Nick Hewer. “I have watched *Doctor Who* for over 40 years and I was flattered when they approached me to make a cameo,” the entrepreneur told the BBC website. “It’s an honour to be appearing in such an iconic programme, not to mention the street cred it gives me with the grandkids.”

The following day Douglas worked with a small local crew to record the news

comments from particle physicist Brian Cox who had come to media prominence in 2010’s BBC Two series *Wonders of the Solar System*; the inclusion of this real-life scientist had been suggested by the director to the delight of Chris, who revised some existing news coverage dialogue for his cameo. This piece was recorded outside the Holiday Inn in Hammersmith, and the scientist told the BBC website, “I have been a *Doctor Who* fan for a long time – from *Pyramids of Mars* [1975 – see Volume 24] and *The Hand of Fear* [1976 – see Volume 25] onwards, with the great Tom Baker and Elisabeth Sladen. I am also a huge fan of Matt, so it was a tremendous honour to be part of one of the great institutions of British television.”

On Wednesday 8 August, scripts for additional news scenes with a male and female newsreader were written; these were subsequently recorded by Sophie Raworth who regularly appeared on *BBC News at One* and Matthew Amroliwala of the BBC News Channel. ■

PRODUCTION

Mon 30 Apr 12 Villa Napoli Restaurant, Plymouth Road, Penarth (Bar); Church Road, Penarth (Amy & Rory’s House – Lounge)

Tue 1 May 12 Church Road (Amy & Rory’s House – Hall/Kitchen)

Wed 2 May 12 Caerphilly Castle, Castle Street, Caerphilly (Henry VIII’s Bedroom/UNIT Observation Cells Corridor)

Thu 3 May 12 Caerphilly Castle (UNIT Observation Cells/UNIT Corridor/Tunnel under the Thames/UNIT HQ Roof/Tower of London)

Fri 4 May 12 St Nicholas, Near Cardiff (Cobbles/Brian’s Study/Period Hotel Room); Bute Esplanade, Cardiff Bay

(Ext Amy & Rory’s House)

Sat 5 May 12 St Cadoc’s Hospital, Lodge Road, Caerleon (Hospital A&E/Hospital Corridor/Hospital Cubicle/Alien Tent)

Mon 7 May 12 Church Road (Amy & Rory’s House – Lounge/Kitchen/Hall/Back Garden)

Tue 8 May 12 Church Road (Alleyway/Amy & Rory’s House – Back Garden/Bedroom)

Wed 9 May 12 Neath Abbey, Monastery Road, Neath (UNIT Laboratory)

Thu 10 May 12 Upper Boat Studios: Studio 3 – Shakri Sanctum/Amy & Rory’s House – Kitchen

Fri 11 May 12 Upper Boat Studios:

Studio 3 – Shakri Sanctum;
Studio 1 – The TARDIS

Sat 12 May 12 St Cadoc’s Hospital (Hospital/Goods Lift/Hospital Corridor)

Wed 6 Jun 12 Church Road (Amy & Rory’s House – Sitting Room)

Thu 7 Jun 12 Near Morgan Arcade, Cardiff (Ext Near Café); Bute Esplanade (Ext Amy & Rory’s House)

Thu 28 Jun 12 Belle Vue Park, Penarth (Ext Amy & Rory’s House); Church Road (Amy & Rory’s House – Garden/Bedroom); BBC Roath Lock Studios – Shakri Sanctum

Sun 29 Jul 12 The Apprentice Studio (Boardroom)

Mon 30 Jul 12 King Street, Hammersmith, London (Brian Cox)

Post-production

The flow of the story was substantially changed in places during editing. It originally opened with Amy's narration with the Earth in space, then continued with Rory and Ranjit hurtling along the hospital corridor. When Ranjit was telling Rory that everyone loved him, he added "even Dani on reception and she hates everyone." "Never had a boss that's been nice to me before," commented Rory. Trying to persuade Rory to go full time, Ranjit continued, "Come on staff, stop just filling in as a temp. Full-time, top of the pay scale." "Commitment. Might need to think about it..." considered Rory. "What could be more exciting than this?"

asked Ranjit as they rushed through the hospital. This then cut to the scene in Henry VIII's royal bedchambers (which had the dialogue about the Ponds' wedding anniversary added in dubbing); this scene originally ran longer. "I was being polite!" exclaimed Amy, defending her marriage of the monarch to her husband, "I'm not the one who left his mobile charger behind..." "She's right, don't be so careless from now on," agreed the Doctor, handing the charger back to Rory, "Ah, hiding under the monarch's bed, this takes me back, or forward..." He then rubbed his finger on the floor and asked, "Does nobody dust under here?" As Henry VIII entered booming, "Wife, I know you're in here!"

Below:

Kate tracks the Doctor down to Amy's home.



Do not deny me on our wedding night..." it was the dust on the floor that made the Doctor sneeze, giving away his location in a similar manner to the opening scene of *The Impossible Astronaut/Day of the Moon*.

Bomb disposal

The next scene showed Amy's everyday life at Laura's engagement party and was set in August. "You're so gorgeous together!" Amy told her friend. "It's great you could be here tonight!" said Laura, to which Amy responded, "Of course! How could we not be here?!" When Laura brought up the subject of bridesmaids and Amy instantly agreed, the bride continued to explain, "That's sort of it. Only, I've already got people." "Oh. OK," said a deflated Amy. "It's not that I didn't want you," continued Laura, "it's just, look don't take this the wrong way, but... we didn't think we could rely on you to be there, 100% definite... With your job, this job, whatever it is, that takes you away all the time... And I mean, you've gotta admit, you've missed quite a few things the last year or two, Dave's wedding, Joseph's christening..." "Dave's married!" exclaimed Amy. "Abi's baby shower, Dave's divorce..." continued Laura. "Oh..." gasped Amy. "Mrs Shanahan's funeral, Dave's coming out party..." "What?!" asked Amy as Laura nodded to the dance floor where two men were dancing together. "Wow... I missed all that?" asked Amy. "You miss everything, Amy," Laura told her, gently, "You're so busy, you're never here. You don't turn up. You don't answer your phone." "Our lives are complicated," explained Amy. "Everybody's lives are," replied Laura, "Why's yours so different?" This then cut to the interior of an icy blue alien tent with an electronic countdown in progress and two men wrapped in furry parkas engaged



Left:
The UNIT
researcher
nicknamed
"Glasses" by
the Doctor.

in a panicky bomb defusing operation with only 45 seconds left. "Conroy, if this transport convoy is blown up, the Emperor's Expedition will never get to Alexa Minor and the entire galaxy will be at war. Think!" said the senior man. "It doesn't make any sense, sir, we've cut the red and the blue and the green and it's still ticking!" replied Conroy. "Alright boys, leave this to us," announced Amy, appearing from nowhere with 20 seconds to go. "What're you doing?" asked Conroy. "Alexan activists, militant yet cautious, always put a trip switch past the diode panel..." explained Amy as she flicked a switch and a pink and white striped wire faded into existence. "Do the honours, Mr Pond?" asked Amy as Rory – with 10 seconds to go – took the wire-cutters from Conroy and replied, "Don't mind if I do, Mrs Pond." "Hurry up Ponds!" called the Doctor from outside. Rory snipped the wire... the countdown continued 3... 2... 1 and stopped, flashing... everyone breathed a sigh of relief.

The next scene was then Amy and Rory in their kitchen catching up with their washing while hearing the answerphone messages, the first of which was: "Rory, it's Ranjit, mate I need your decision on



Above: The Doctor learns that “the Shakri serves the tally”.

that job soon...” As Rory commented that they were out of washing tabs, Amy asked, “How long are we gonna live like this?” “It’s always like this when we get back,” said Rory, “Bit of sleep, things’ll look a lot easier.” Amy’s voice-over about the slow invasion was then to have been heard over a shot of cubes materialising in the heat haze near the pyramids and in other cities across the world, before one appeared in the Ponds’ bedroom.

After the opening credits there was a scene of a cube materialising on the Ponds’ coffee table in their lounge. Following the scene where Brian woke the Ponds, the scene was to cut to Trafalgar Square with cubes everywhere around a drunken, snogging couple; one was even on the head of Admiral Nelson’s statue. Other cubes were in front of Buckingham Palace and along the Mall... surrounding the Angel of the North at Gateshead and the Royal Liver Building in Liverpool... dotting the Severn Bridge which linked England to Wales, and topping the White Cliffs of Dover. Following the news montage, the start of the next scene in the TARDIS was cut as Brian followed Amy and Rory aboard. “Hello Brian, all Ponds together...” welcomed the Doctor. “Not a Pond!”

reminded Brian (echoing the exchange in *Dinosaurs on a Spaceship*). “Bless!” smiled the Doctor. “Have you told him yet?” Brian asked his son and daughter-in-law. The cube that the Doctor was studying with his sonic sparked. “What?!” exclaimed the Doctor. “Don’t tell me: it doesn’t do cubes,” said Rory. “Sonic shield,” ruminated the Time Lord, “Sonic repellent shield. That’s not good. You only put a shield around something you don’t want people to see. Told me what?” Rory and Amy exchanged glances; “Dunno,” said Amy while Rory replied, “Nothing.” They both looked at Brian, while the Doctor – registering that he was being kept out of a conversation – turned his attention back to the cube.

Cube-watch

When Kate Stewart entered the Ponds’ kitchen and identified the Doctor because of his dress sense, the Time Lord originally said, “Thanks very much...” “It wasn’t a compliment...” Amy explained. “Course it was!” beamed the Doctor, “I used to work for this lot!” In the next scene when the Doctor wished to find an Achilles Heel for the cubes, he asked Kate, “Any hints of life inside the

cubes?” “Not that we can identify,” she replied, “We think they’re objects, not creatures.” “What about structurally?” asked the Doctor. “No domestic material in their composition, so definitely not of Earth origin,” explained Kate, “but we’ve tracked all probe and satellite data for the last month. And there’s just nothing in our vicinity.” “Billions of cubes,” ruminated the Doctor. “That sort of transmission would require an enormous energy field.” “I know, so I checked: nothing,” agreed Kate, “The readouts don’t even flicker when the cubes appear. It’s driving me bonkers.” When explaining how people had taken to the cubes, Kate commented on humanity “leaving them on transport, on their pillows.” After Kate told the Doctor about the cubes with Twitter accounts, the Time Lord asked, “And how’s your international community responding?” “By arguing,” explained Kate, “Some of them think these are gifts from God, some a sign from Allah. Others are claiming it’s a Western stunt, and the KGB have the Kremlin believing the cubes are espionage observation units.” “Everyone seeing their own hopes and paranoia reflected back at them,” pondered the Doctor as he stared at a cube. “Maybe that’s the point,” observed Amy. “Maybe it is,” agreed the Time Lord as Kate explained how she felt the incident should be treated as a hostile incursion requiring international co-operation; “I’m not going to get that,” she added. “Why not?” asked Rory. “Not enough uncertainty of what the cubes are,” replied Kate, “If countries can’t agree responses to genuine atrocities, I don’t stand a chance on something that, for the moment, looks benign.” “So you’re saying the world will only respond once something terrible’s already happened. Once it’s too late,” said Amy. “If they stay true to history, that’s what our leaders always do,” agreed Kate. “Not with this.

We can’t let it happen,” insisted Rory before the Doctor theorised about the arrival of the cubes. At the end of the scene as the Doctor formed ‘team cube’ he remarked, “Long as it takes!”

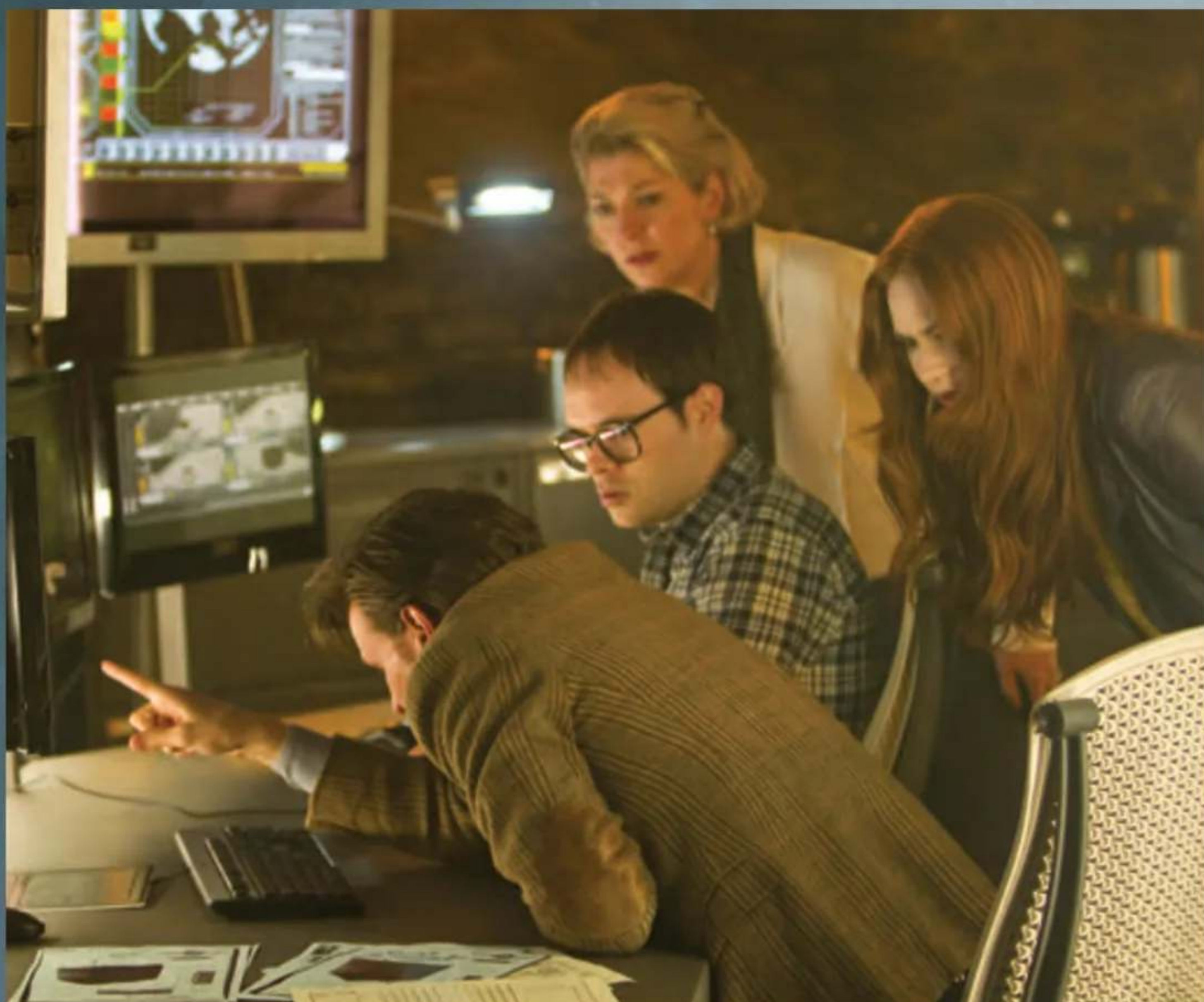
When the Doctor entered the TARDIS to find Brian on cube-watch, he looked at his psychic paper and commented, “Seventy three missed messages.” When the Doctor announced he was departing for a quick jaunt, he continued, “back before you know it, got cubes to monitor, I’ll have the TARDIS tuned into every Earth newsfeed.”

Following the *Newsnight* bulletin, the next scene was to be Brian explaining to Rory about his log, and then Rory and Amy talking about “real life” in bed. When Arnold was attacked in the hospital cubicle and started to remonstrate with the orderly, the second figure said in a soothing voice, “Lie back on the bed! Where does it hurt?” “Why aren’t you listening to me? Stay away from me!” said the patient. “Nothing to worry about...” began the first orderly as Arnold pulled

Below:

The Doctor has the new experience of a kiss from a Lethbridge-Stewart.





Above: The Doctor locates seven wormholes across the world.

his surgical mask away. As the orderlies produced their syringes they were to simultaneously say, “Sharp scratch!”

When the Doctor arrived at Amy and Rory’s anniversary party and told the couple to come with him, Amy originally insisted, “We’ve got guests!” The couple then travelled only to the Savoy in 1890 before returning to the party. When Brian subsequently spoke to the Doctor about his son and daughter-in-law travelling with him, he asked, “Cos they’re not the first, are they?”

There was then a scene in the Ponds’ kitchen after the party with Rory making himself and Brian a cup of tea. “You still haven’t talked to him, have you?” asked Brian. “Don’t nag, Dad,” said his son. “You can’t be with the Doctor forever,” pointed out Brian. “Says who?” asked Rory. “You both do,” continued Brian. “You’ve talked about it. You’ve been cutting it back. Building a life. You said you’d had a meeting about applying to adopt...” “We have, but... what if we’re wrong?” asked Rory. “It’s a lot to give up. You’ve seen it, Dad. There’s so much out there.” “And

you’ll never see it all,” insisted his father. “You can’t. So don’t try. It’s better to leave the party while you’re still having fun.” “Wish you’d told Desmond that earlier,” grinned Rory as he and his father smiled. Then Brian continued: “I want to be a granddad, Rory. I’d be really good at it. Don’t make me wait forever.”

Lists and bills

The next scene was then the Doctor and Amy in the garden at night looking at a cube. “D’you think we’ll ever know why they appeared?” asked Amy. “The universe is a mysterious place,” replied the Doctor. “Some things you never get to the bottom of.” He then asked if he could stay with the Ponds. Following this was to have been an ‘August’ montage of cubes on a full skip, dangling from car windscreens, being used as doorstops and skittles... after which came the Alan Sugar sequence. There was then another montage for ‘September’ of cubes as bookends, coasters and on mantelpieces. “This really shouldn’t work,” remarked Rory at the start of the scene where he, Amy and the Doctor ate fish custard. The following scene was to have been Day 361 of Brian’s log, then the whole of the sequence with Rory studying the opening cube in the kitchen (at the end of which he hysterically called for the Doctor), followed by Amy being pricked by the spikes from the cube in the bedroom, and then the whole of the scene with the Doctor playing on the Wii.

When the Doctor and Amy arrived at the Tower of London, the Time Lord told the saluting soldiers, “No need for that, but if you’ve got a spare cap, I’d suit a cap... hello, Kate! Happening everywhere is it?” In the UNIT laboratory, when the Doctor told Kate that her father never despaired, she began, “I didn’t say anything about...”

The scene of the Doctor and Amy on the roof of the Tower of London had various edits. “You alright?” asked Amy as she approached the pacing Doctor. After she added that nobody would have listened to him, she continued, “People were too excited: ooh, shiny things. And anyway, we still don’t know. It could be alright. It could be something beautiful.” “Oh, Amy,” sighed the Doctor with affection, “Even in the darkest moments, still looking for the light. Completely human.” “Thanks. I think,” said Amy as the Doctor said he knew that she and Rory were thinking of stopping their travels with him: “That’s what Brian asked if you’d told me, the day the cubes arrived.”

Describing their lives since the Doctor gave them the house, Amy outlined it as “It’s all shopping lists and electricity bills and biscuits and... I love it. And I love you. And I love the privilege of when we’re together.” When the Doctor told Amy that there was so much to see, he added, “And I don’t want to miss it. Any of it.” When Amy told the Doctor not to be nice to her, “I’ll cry if you’re nice to me”; this was changed in dubbing.

When the Doctor insisted that Kate have warnings sent out, the UNIT scientist

replied, “There’s not enough time!” “Try! We have to do something. People have to understand – the cubes are not safe,” insisted the Doctor; this was changed in dubbing. When Rory sent Brian for some dressing tape, he opened the curtain of the cubicle to reveal an older woman with a graze. When Brian encountered the two orderlies in the corridor, one of them spoke to him, asking, “What seems to be the problem?” “Take your mask off mate, I can’t take you seriously with...” said Brian, pulling the mask away to reveal the distorted face as the second orderly produced a syringe. There was then a short scene of Rory apologising to the lady patient as he went to go and look for his dad. “D’you have to wander off all the time?” he said to himself as he jogged along the corridor before seeing the orderlies. “You two! Can you not hear me!” he shouted at the medics as they entered the elevator, “Hold the lift!”

In the UNIT observation cell corridor, as Amy insisted that the Doctor didn’t have to go inside the cell, he replied, “I do. I have to know. I have to be there.” “We think there’s about fifteen seconds before it hits zero,” said Kate as the Doctor took his position in the observation cell. Then



Left:

Amy fears for the Doctor’s safety as the countdown reaches its climax.

when the Doctor had his heart attack shortly afterwards, Amy said, “We have to get you to a hospital...” “No, no, just a short circuit, wait, wait!” said the Doctor as he turned back to the computer screens. As the Doctor deduced the reason for the power cut, he continued, “Ow! Right heart over-compensating... not good...” and Amy asked, “But how did the cubes cause all this?” After the Doctor commented on the heart being the vulnerable part of a human, he continued, “Someone tell me we got people away from the cubes...” “We think some, but not all,” replied Kate. Before the Doctor commented on the wormhole, Kate said, “Look at the energy mass. That sort of configuration, it could only be...”

After Amy identifying the hospital where Rory worked, the scene with Rory in the Shakri Sanctum was considerably shortened. Originally when Rory entered and saw the hospital beds, he first examined Arnold who was dead, his eyes staring lifelessly. Rory closed his eyes and walked on, then seeing the orderlies with his dad. “What seems to be the matter?” asked the first orderly while the second said, “Just lie down on the bed...” as their syringes appeared in their hands. Rory grabbed a drip stand and used it to whip

Below:

The Doctor is tired of waiting for the cubes to do something.



one orderly's legs out from beneath him; the orderly fell to the floor whereupon his chest and mouth grille sparked and exploded. “Wow, not exactly battle-ready...” commented Rory as the other orderly also exploded and collapsed to the floor. “Symbiotically linked worker droids, that can't withstand an impact blow. That's what's behind all this?” pondered Rory as he looked at the wrecked orderlies. He then turned to his unconscious dad on the bed and slapped his face in an attempt to wake him. Brian stirred a little, and Rory was starting to push the bed when two discs of blue light appeared and exploded fire at him, slamming him back against the wall.

Cleansing

With energy fizzing around him, Rory was paralysed as if he had been tasered. Then the Shakri emerged from the darkness; the blue discs being revealed as its glowing eyes. Coming up close to examine Rory with disgust and fascination, the Shakri said, “So many of them. Crawling the planet, seeping into every corner, breeding and fighting. And when cornered, the urge to destroy.” (Part of this speech was later transplanted into the confrontation with the Doctor). “Let the others go,” gasped Rory in pain, “Keep me, and let the others go.” “It thinks it understands,” smiled the alien, fascinated. “I understand I came through some sort of portal in space,” continued Rory, “That I'm probably not on Earth. And I understand you've been taking people.” “The samples have served their use now,” explained the Shakri, “The first wave is released. The cleansing begins. The planet shall be cleansed. The Tally shall be met.” Glancing at a pile of dormant cubes, Rory asked, “How many waves are there?” “Seven,” replied the alien.



The end of the hospital scene where Amy reactivated the Doctor's heart was trimmed; originally this concluded with Kate Stewart looking at the activity around her as the Doctor and Amy ran off.

The main confrontation scene between the Doctor and Shakri was substantially re-edited. Originally when Amy asked where they were, the Doctor replied, "A long way from Earth"; this was changed in dubbing. When Amy woke Brian with the Soborian smelling salts, she told him, "Exit's that way. Move." The Shakri originally said, "We travel alone and together, the Seven, through the darkspace." When the Doctor asked why the alien was doing this, and "Why Earth?" the Shakri responded, "Not Earth. Humanity. The Tally demands restitution. It saw all time and judged humanity a pestilence." After Amy asked the alien who he was calling a contagion,

Rory added, "We're not a pestilence. Or a plague." "Stay back. Vicious eye bolt, it's got there," added the Doctor of the energy weapon which attacked Rory earlier. When Amy asked what the Tally was, the creature replied, "Pitiful. The creature strives to comprehend. At the end of what is, before the Closure, there is the Tally." The Doctor recalled that the tales described the pest controllers of the universe as "outside of time and space in their lonely old Sanctum craft." After the Doctor's speech about backing humanity against the Shakri, the creature said, "The judgment is on humanity."

The scene of Kate on the phone at the hospital originally ran far longer as she continued, "It's people, they're our best resource... those who weren't near cubes have to help those who were. Every paramedic, St John Ambulance, everyone

Above:

The Doctor is prepared to risk his own life to discover the purpose of the cubes.

who ever learnt first aid... get them on the streets, checking their neighbours, their families, their friends. Get CPR advice on every broadcaster and web page. Our best hope is each other."

Scorched wall

Back in the Shakri Sanctum, the Doctor made a move towards the Shakri as it worked at the console, saying, "Don't ignore me, Shakri... disconnect all your craft... from the Earth, close the portals, leave humanity to its own destiny..." "The creature thinks it can influence the Shakri..." mocked the alien as Rory nodded to Amy. "The creature certainly does..." replied the Doctor, as Rory and Amy ran side by side towards the Shakri, with Rory calling, "You heard what he said..." "Rory, Amy, stay back from it!" called the Doctor as the creature's eyes fired energy bolts at the couple... but the Ponds split apart and the bolts passed between them, hitting the wall. "The creatures cannot harm the Shakri..." declared the alien. "Yeah? Present from humanity," said Amy as she and Rory produced the orderlies' syringes, slammed

Below:
The arrival at the Savoy Hotel is recorded.



one into each of the alien's shoulders and pressed down. The Shakri screamed in pain and bolts fired from its eyes, just missing the Ponds. "Sonic its eyes!" yelled Amy at the Doctor. The Time Lord complied and blue energy ran all over the Shakri's body causing it to slump back, paralysed and shaking. "Did you know that would work?" asked the Doctor. "No, took a gamble," explained Rory.

Following the reshoot where the Shakri vanished and the Doctor explained that the creature was an automated interface, the scene then continued with the Doctor halting the second wave and formulating his plan to restart people's hearts. After the Doctor described humanity as creatures of hope, there was to be a montage of the lids flicking up on cubes around the world before cutting back to the Doctor's comments that the cubes were working for him: "Don't let me down... Commands locked in whatever happens now." In the original version of this scene, after the Doctor commented on the wave of energy ricocheting around, the blinded Shakri staggered to its feet asking, "What have you done?!" "And run..." the Doctor told his friends as the vessel started to judder. "The Shakri will find you!" screamed the alien as the trio fled, "We cannot be destroyed! The Seven shall come for you!" The scene then continued with Rory noting how he would miss this kind of adventure. After the montage of the population reviving, following the Doctor, Amy and Rory arrived back in the good lift, they looked up from the floor at a scorched wall of twisted metal and brick. Now, it was a solid wall. "Yeah, feeling very powerful," commented a satisfied Amy.

Outside UNIT HQ, as Kate commented on how the Doctor was as remarkable as her father had always said, she continued, "I think every medic across the globe

is on call. What do we do with all those cubes?” “Do I have to think of everything?” exclaimed the Doctor, calming to explain to her, “Their structural integrity should begin to disintegrate now the connection to the Shakri has been broken.” “Thank you,” said Kate, before kissing him.

The start of the next scene at the Ponds’ house was cut. This opened on a photograph of the Doctor, Amy and Rory on the mantelpiece and then moved through the hall into the kitchen, passing souvenirs of the trio’s adventures. The Doctor and the Ponds were having dinner. “So why didn’t both your hearts stop?” asked Amy. “Only one corresponds to an Earth heart which is what the Shakri targeted,” explained the Doctor. “Two different types of heart?” asked Rory. “Course! What’s the point in having both the same?” replied the Time Lord as he finished his meal and said that he should be going. After Brian urged his son and daughter-in-law to go with the Doctor and said that life would still be here waiting for them, Rory started, “But, Dad, grandchildren...” “Who’s this feller, if not your big adopted baby?” asked Brian, indicating the Doctor. “Brian, you’ve no idea,” said Amy. The episode was then to conclude on a shot of the TARDIS dematerialising from the back garden in a riot of blossom, with Brian turning and going back inside the house...

The Birdie Song

There was no specially recorded music for this episode. In the bar where Laura’s party was being held, the music playing in the background was *Titanium* by French DJ David Guetta featuring Australian vocalist Sia; this had been released in August 2011, and hit number one in the UK singles chart in



February 2012. The scene for Christmas time at the hospital was set by Slade’s festive chart topping hit released in December 1973, *Merry Xmas Everybody* as heard in previous Christmas episodes. The first piece of music playing at Amy and Rory’s party was *Don’t Falter* which had been a number 15 chart hit in January 2000 for the electronic band Mint Royale featuring Lauren Laverne. By the time the TARDIS got the couple back to their celebration seven weeks later, the music was *Sense*, the title track of the 1992 album released by the alternative rock band The Lightning Seeds. As specified in the script, one of the boxes played a loop of *The Birdie Song* by The Tweets, a version of the *Chicken Dance* which almost topped the UK charts as a novelty single in October 1981 and was voted ‘the most annoying song of all time’ in a 2000 poll.

The episode’s title sequence saw the logo adopting the same texture as the cubes, set against a pink and red time vortex.

The images of famous locations across the globe – the Great Wall of China, the White House in Washington DC, the Taj Mahal in Agra and the Eiffel Tower in Paris – were all sourced from the Getty Library of images. ■

Above:

Amy comes to the rescue of the Doctor after his heart attack.

Publicity

Right:

Rory works in the hospital where one of the seven wormholes is located.

Below:

The Doctor examines a cube in the TARDIS as the family Pond looks on.

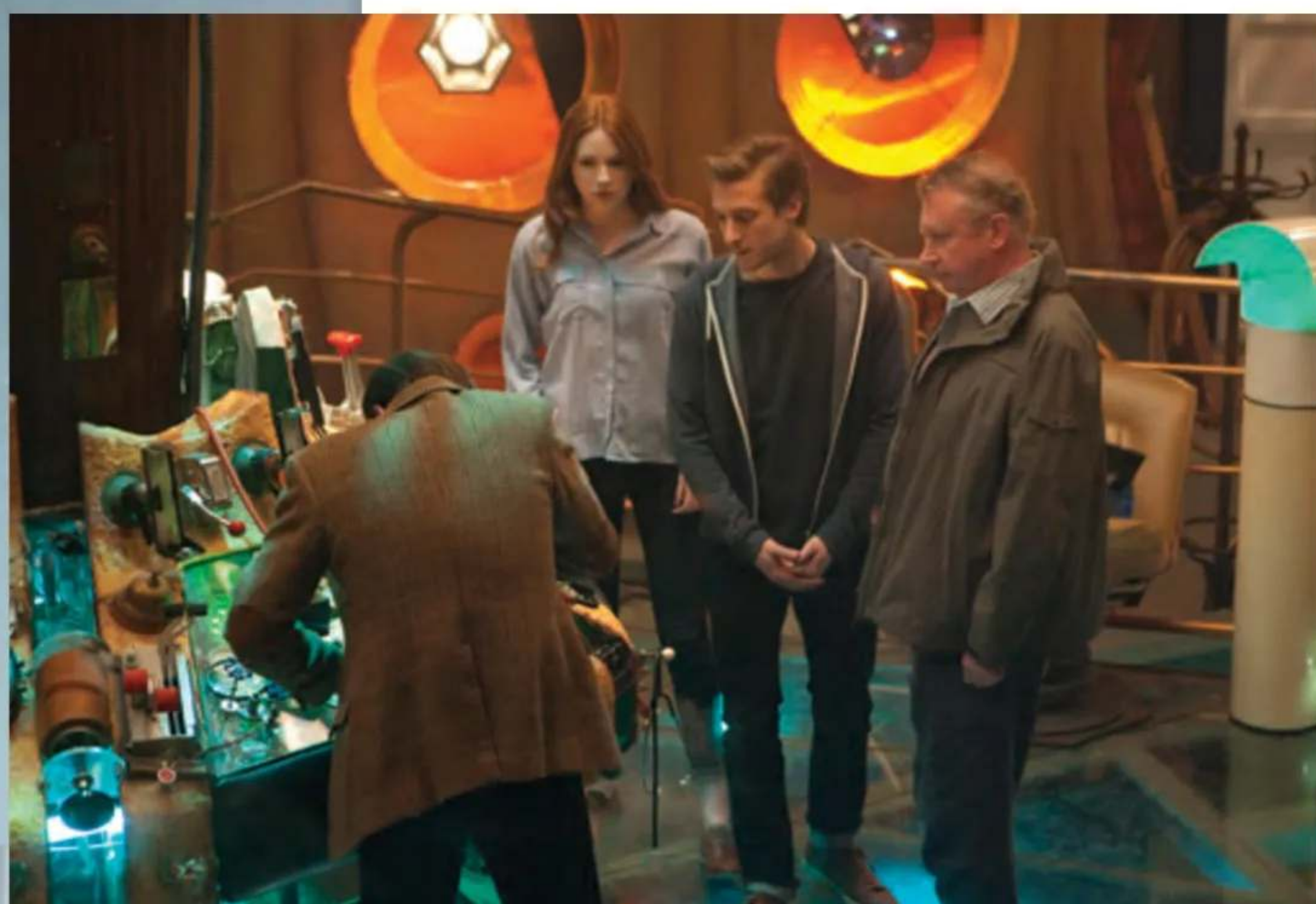
► The revised title, *The Power of Three*, was formally announced at the series' press launch at the BFI on Tuesday 14 August. *Lord Sugar to Make Dr Who Appearance* declared Peter Dyke and Katie Begley of the *Daily Star* on Thursday 13 September who revealed 'The business tycoon, 65, will be seen trying to make a quick buck after an alien invasion of Earth' and would appear in his boardroom.

► Following transmission of *A Town Called Mercy* on Saturday 15 September, the BBC website released a 30" trailer for *The Power of Three*. A 52" video recorded at the BFI in August of Arthur and Karen introducing *The Power of Three* was released by the BBC website on Tuesday 18 September. On Tuesday, the *Radio Times* profiled *The Power of Three*, which was selected by Mark Braxton as Saturday's *Pick of the Day*, who described it as 'Fun cubed'.



► On Wednesday 19 September, the BBC released the first 49" of the episode as a preview clip, along with an interview on the *Doctor Who* website with Chris Chibnall. On Thursday 20 Steven Moffat commented on the return of UNIT on the BBC website, while a 33" of the Ponds finding the cubes – and the Doctor – in the street was released. The next day, the BBC website released a 38" clip from *The Power of Three* showing the Doctor and the Ponds discussing the cubes in the TARDIS.

► 'Watch *Dr Who* tonight at 7.30. I have a small cameo role. This is a privilege only afforded to certain people @piersmorgan will never be asked,' tweeted Lord Sugar. The *Doctor Who* website promoted the celebrity cameos shortly before transmission.



Broadcast

▶ Running against *The Power of Three* was ITV1's *Red or Black*, but once again *Doctor Who* won its slot with more than twice as many viewers as the commercial competition. Steven Moffat was in America for transmission of the episode, attending the BAFTA LA/BBC America TV Tea at the London West Hollywood Hotel that day with Karen Gillan. Following transmission, the BBC website released a 3'06" video entitled *A Writer's Tale* which featured comments from Chris Chibnall, Matt Smith, Douglas Mackinnon, Marcus Wilson, Caro Skinner, Karen Gillan, Jemma Redgrave and Arthur Darvill as well as behind the scenes footage of the final couple of days' recording with the Ponds. A further video of 31" comprising comments about the episode from Matt and Arthur was made available by BBC America on Monday 24 September as part of its *Doctor Who: Inside Look* series. The episode was then repeated on Friday at 7.15pm by BBC Three.

▶ "What if the Doctor materialised in your house? What would he do?" pondered Chris Chibnall of his script in *Doctor Who Magazine*. "We've all got that hope, that wish, that fantasy. I always write *Doctor Who* thinking of



Left:

Karen Gillan attended the BAFTA LA/BBC America TV Tea at the London West Hollywood Hotel, Los Angeles.

how my kids will watch it, and to have the Doctor in your front room, playing on the Wii just like you do, is really lovely."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Power of Three	Saturday 22 September 2012	7.30pm-8.15pm	BBC One	41'17"	7.67M (13th)	87

Merchandise

Along with *Asylum of the Daleks*, *Dinosaurs on a Spaceship*, *A Town Called Mercy*, and *The Angels Take Manhattan*, *The Power of Three* was released on DVD and Blu-ray under the title *Doctor Who Series 7: Part 1* on 29 October 2012. The episode was also included as part of the DVD and Blu-ray *Doctor Who: The Complete Seventh Series* box set released by the BBC on 24 September 2014.

Below:

The promotional poster for *The Power of Three* by Lee Binding.

Several tracks of the incidental music used in the episode, composed by Murray Gold, were included on the CD and download album of *Doctor Who: Series 7* released by Silva Screen on 9 September 2013. The promotional artwork for *The Power of Three* was released as a poster by Pyramid International on 19 October 2012, priced £3.99.

A cube replica was made commercially available by the company Rubbertoe in 2013, priced £37.99. ■



Cast and credits

CAST

Matt Smith The Doctor
and
Karen Gillan Amy Pond
Arthur Darvill Rory Williams
with
Mark Williams Brian Williams
Jemma Redgrave Kate Stewart
Steven Berkoff Shakri
Selva Rasalingam Ranjit
Alice O'Connell Laura
Peter Cartwright Arnold Underwood
David Beck Orderly¹
Daniel Beck Orderly¹
David Hartley UNIT Researcher
Okezie Morro Conroy²
Henry Luxemburg Sullivan²

¹ Not credited on-screen

² Uncredited as omitted from final edit.

UNCREDITED

Ceres Doyle Optician (Voice)
Nerys Davies Car Dealer (Voice)
Juliet Rimell, Harry Burt, Mike Wendell, Dean Anderson, Tony Banham, Justin Beaver, Steve Dury, Dale Henry, Kate Powell, Sion Price, Justin Rogers, Ingrid Contemporary Passers
Elizabeth Ellis, Keith Rose Pensioners
Jefon Rhys Thomas Roadsweeper
Rhys Edmunds, John William Carter Children
Matthew Amroliwala Male Newsreader (Himself)
Sophie Raworth Female Newsreader (Herself)
Brian Cox Himself
Tony Banham UNIT Driver
Steve Dury, Sion Price, Dean Anderson, Justin Beaver, Darren Thompson, Justin Rogers, Kate Powell, Chester Durrant,

Adam Sykes, Dale Henry, Joe Malik, Anne Gallagher UNIT Soldiers
Matthew Humphreys Double for The Doctor
Emily Maitlis Herself
Colin Moody Dave³
Tim Reid Dave's Friend³
Rebecca Anderson Laura's Fiancee
Karen Poolman, Stephen Phelps In Laws
Margaret Baiton Great Aunt
Samantha Bromley Waitress
Gisela Lee, Victoria Thomas, Tara Baker, Tracy Scott, David Ulett, Dean Hennessy, Iain Gibbons, Allan Gill, Syed Tarek Ahmed, Remington Croney, Michael Sargent, Sy Turner, Amanda Stahl, Rae Carpenter, Mavis Anagboso, Steve Wintle, Georgina Burford, Melody Louise Brain Guests [Bar]
Tim Forrister Teenage Boy With Toilet On Foot (Mr Ryan)
Daniel Murray, Howell Jones, Eryl Hughes, Jason Lloyd Shepherd Porters
Tilly Harris, Harriet Young, Lisa Smoult Nurses
Tanya Ong, Tim Beech, Samantha Davis Doctors
Rose Shepherd Visitor
Ingrid Bastable Receptionist (Dani)
Andrew Cross, Daryl Matthews Paramedics
Frankie Ward, Libby Nagle Scrubs
Simon Devay Security
Ceri Hopkins, Robert Payne, Marium Nundy, Shane Price Patients
Ienez Soloman Little Girl
Tony Banham, Steve Dury, Sion Price, Dean Anderson, Justin Beaver, Darren Thompson, Justin Rogers, Kate Powell, Rebecca Anderson, Colin Moody Jones, Tim Reid, Elena Allsopp, Bharta Bhua Party Guests
Kyle Legall Desmond
Harry Burt Waiter

Mike Wendell Savoy Chef (Auguste)
Juliet Rimell Victorian Market Trader
Harry Burt, Mike Wendell .. Victorian Passers-by
Stephen Blything Henry VIII
Lord Alan Sugar Himself
Nick Hower Himself
Karren Brady Herself
Douglas Mackinnon Craig
Richard Husband Beefeater
Dean Burton Driver
Craig Evans, Mark Behard, Simon Carew, Marcel Carrier, Karl Chatham, Pina Harrington, Alex Hockey, Howard Howell, Amy Leyshon, Jonathan Mabblerley, Azhar Miah, Daniel Price, Toby Rattray, Faizal Sweeney, Megan Talbot, Daniel Tomlinson UNIT Workers
Mark Chatham, Simon Chatham, Andrew Evason, Chris Foster, Julian Gillard, Tessa Liburd, Funminiya Obilanade, Darren Rix, Julie Shanahan, Duncan Steed Lab Workers
Diana Clay Female Patient With Graze³
Richard Highgate, Amanda Mulford, Mark Snowden, Amanda Tyre Bodies
Michael Houghton, Leigh Aliss UNIT Soldiers
Aled Hughes Porter
Brya Waterford Scrubs
Tom Forrister, Ruby Henry, Graham Smith, Emma Del Pina, Glen Row, Gwen Hester Patients
Lucy Merley Visitor

³ Not in finished programme.

CREDITS

Written by Chris Chibnall.
 Produced by Marcus Wilson [uncredited: Denise Paul]
 Directed by Douglas Mackinnon.
 Stunt Coordinator: Crispin Layfield.
 First Assistant Director: Sarah Davies [uncredited: Nick Brown, Toby Ford].
 Second Assistant Director: James DeHaviland [uncredited: Heddi-Joy Taylor-Welch].
 Third Assistant Director: Heddi-Joy Taylor-Welch [uncredited: Delmi Thomas, Danielle Richards,

Marie Devautour].
 Assistant Director: Danielle Richards [uncredited: Seb Feehanm, James Beaumont].
 Location Manager: Iwan Roberts [uncredited: Nicky James].
 Unit Manager: Geraint Williams [uncredited: Rhys Griffiths].
 Location Assistant: Iestyn Hampson-Jones.
 Production Manager: Phillippa Cole [uncredited: Claire Hildred].
 Production Coordinator: Claire Hildred [uncredited: Gabriella Ricci].
 Asst Production Coordinator: Gabriella Ricci.
 Production Secretary: Sandra Cosfeld.
 Production Assistants: Rachel Vipond, Samantha Price.
 Asst Production Accountants: Rhys Evans, Justine Wooff.
 Assistant Script Editor: John Phillips.
 Script Supervisor: Rory Herbert [uncredited: Phillip Trow, Vicky Cole].
 Camera Operator: Joe Russell.
 Focus Pullers: James Scott, Julius Ogden [uncredited: Leo Holba, Chris Walmsley].
 Grip: Gary Norman.
 Camera Assistants: Meg de Koning, Sam Smithard, Evelina Norgren.
 Assistant Grip: Owen Charnley.
 Sound Maintenance Engineers: Ross Adams, Chris Goding.
 Gaffer: Mark Hutchings.
 Best Boy: Stephen Slocombe.
 Electricians: Bob Milton, Gareth Sheldon, Matt Wilson.
 Supervising Art Director: Paul Spriggs.
 Set Decorator: Adrian Anscombe.
 Production Buyers: Charlie Lynam, Adrian Greenwood.
 Art Director: Amy Pickwood.
 Assistant Art Director: Richard Hardy.
 Art Department Coordinator: Donna Shakesheff.
 Prop Master: Paul Smith.
 Prop Chargehand: Ian Griffin.
 Set Dresser: Jayne Davies.
 Prophan: Austin J Curtis.



Left:

Amy confesses to the Doctor that there were years where she couldn't live without him.

Standby Props: Phill Shellard, Helen Atherton.
Dressing Props: Mike Elkins, Paul Barnett.
Graphic Artist: Christina Tom.
Graphic Designer: Chris Lees.
Petty Cash Buyer: Florence Tasker.
Standby Carpenter: Will Pope.
Standby Rigger: Bryan Griffiths.
Props Makers: Penny Howarth, Alan Hardy, Jamie Thomas.
Props Driver: Gareth Fox.
Construction Manager: Terry Horle.
Construction Chargehand: Dean Tucker.
Assistant Costume Designer: Fraser Purfit.
Costume Supervisor: Carly Griffith.
Costume Assistants: Katarina Cappellazzi, Gemma Evans [uncredited: Kate Bohin, Claire Polydorou, Pam Verran].
Make-Up Artists: Sara Angharad, Vivienne Simpson, Allison Sing [uncredited: Pam Mullins, Cathy Davies, Meinir Jones-Lewis].
Casting Associate: Alice Purser.
Assistant Editor: Becky Trotman.
VFX Editor: Joel Skinner.
Dubbing Mixer: Darran Clement.
Dialogue Editor: Paul McFadden.
Sound Effects Editor: Tom Heuzenroeder.
Foley Editor: Jamie Talbutt.
Graphics: Peter Anderson Studio.

Online Editor: Geraint Pari Huws.
Colourist: Gareth Spensley.
With Thanks To The BBC National Orchestra of Wales. Conducted and Orchestrated by Ben Foster. Mixed by Jake Jackson.
Recorded by Gerry O'Riordan.
Original Theme Music: Ron Grainer.
Casting Director: Andy Pryor CDG.
Production Executive: Julie Scott.
Post Production Supervisor: Nerys Davies.
Production Accountant: Jeff Dunn.
Sound Recordist: Deian Llŷr Humphreys [uncredited: Gareth Meirion Thomas].
Costume Designer: Howard Burden.
Make-Up Designer: Barbara Southcott.
Music: Murray Gold.
Visual Effects: The Mill, Space Digital.
Special Effects: Real SFX.
Prosthetics: Millennium FX.
Editor: Mike Hopkins.
Production Designer: Michael Pickwood.
Director Of Photography: Gavin Struthers.
Script Producer: Denise Paul.
Line Producer: Diana Barton [uncredited: Phillipa Cole].
Executive Producers: Steven Moffat, Caroline Skinner.
BBC cymru/wales

Profile

JEMMA REDGRAVE

Kate Stewart

Born 14 January 1965, Jemima Rebecca Redgrave is a member of the fourth generation of an acting dynasty that stretches back to the late nineteenth century. Her grandfather was the distinguished theatre figure Sir Michael Redgrave; her father actor Corin Redgrave, himself brother to legendary British actresses Vanessa and Lynn Redgrave. Jemma's cousins are Joely Richardson and the late Natasha Richardson.

Corin Redgrave was a committed Marxist, and vocal member of the anti-establishment Workers Revolutionary Party - little Jemma was often taken along to protest marches and demos. Jemma's mother was 1960s fashion model Deirdre Hamilton-Hill, who split from Corin in 1975, tired of his overt politicising, when

Below:

The Doctor is pleased to meet another member of the Lethbridge-Stewart family.



Jemma was aged nine. Movie and rock stars were constant visitors to their home and Hamilton-Hill would take her 12-year-old daughter to see gigs by bands like the Sex Pistols.

As Jemma later put it, "I loved having such a hip mother but I was also incredibly embarrassed by her." The daughter became the sensible partner, her mother dubbing her censorious offspring as 'The Attitude Police'. At 17, Jemma chose to live with her father and his second wife, actress Kika Markham, whom Jemma described as "a second mother."

Her grandmother, Rachel Kempson, took her aged five to her first play, a modernist RSC production of *A Midsummer Night's Dream*. More Shakespeare followed, including seeing her father in *Julius Caesar* and *Antony and Cleopatra*. Her father gave her a copy of the complete works of Chekhov as a child and while she recalled thinking she would have preferred a Clash album she went on to treasure it all her life. "I love theatre," she said, "It was watching the history plays in my teens that made me want to act. I wanted to be Helen Mirren."

Jemma Redgrave enrolled at the London Academy of Music and Dramatic Art at 18. Her first notable reviews were for a 1988 production of Strindberg's *Easter*. In 1991 she was terrified by the prospect of appearing as Irina in Chekhov's *The Three Sisters* alongside her aunts Vanessa and Lynn, where she felt she had so much to prove. Other notable theatre productions included a 2001 staging of *A Midsummer Night's Dream*, playing Titania, opposite Dawn French, and taking a number of parts in 2010's *The Great Game*, Nicolas Kent's cycle of 12 plays about Afghanistan.

Her career also encompasses television and film. An early TV appearance was in BBC2's racy and controversial 1993 serial adaptation of Hanif Kureishi's novel

The Buddha of Suburbia, one infamous scene having her ironing while naked. Her most mainstream and celebrated TV work remains the title role of Dr Eleanor Bramwell in ITV's period medical drama *Bramwell* (1995-8). Despite Redgrave's obvious beauty and sumptuous costumes and settings it was also grim and gory, with *Bramwell* tackling both disease amid the squalor of the poorer parts of Victorian London and the sexist attitudes of her male colleagues. *Bramwell* earned an American following when aired there under the *PBS Masterpiece Theater* banner.

Bramwell gave Redgrave a high profile but its gruelling schedule caused a temporary split in her marriage to barrister Tim Owen (now a QC), although they were happily reconciled two years later.

After *Bramwell*, Redgrave cannily fought against typecasting with challenging parts such as in bizarre Irvine Welsh movie *The Acid House* (1998). Leading TV roles included the legal dramas *Fish* (2000), in which she starred as Joanna Morgan alongside Paul McGann, and *Judge John Deed* (as Francesca Rochester). She also took the regular role of DS Eve Granger in ITV detective drama *Cold Blood* (2007-9) and co-starred in Eve Myles' medical vehicle *Frankie* as Dr Zoe Evans (2013). TV guest appearances included *Lewis*, *Waking the Dead*, *The Inspector Lynley Mysteries*, *Marple* and *Law and Order: UK*.

Redgrave was thrilled to appear in *Doctor Who*, remembering watching the programme behind the sofa from the age of four. "I would then have terrible nightmares," she recalled in 2013. "My dad said he would take me to the BBC studios so I could see the Daleks – and that frightened me even more."

The Power of Three marked Redgrave's début as Kate Stewart, UNIT's head of scientific research and nominal leader.



Kate had dropped the Lethbridge from her family name as she didn't want any favours in her career.

Redgrave called the episode: "... a wonderful introduction," and said that, "I hope to carry a bit of that with me – Kate's humour, her focus. She's quite unique." When *Doctor Who Magazine* asked if Kate might return after *Power* she said, "I should be so lucky!" In truth the possibility of it being a recurring role was mooted at her original interviews for the part.

Redgrave has since returned as Kate in *The Day of the Doctor* [2013 – see Volume 75] and *Dark Water/Death in Heaven* [2014 – see Volume 79]. She has also reprised the role in a series of *UNIT* audio productions for Big Finish since November 2015. ■

Above: Jemma Redgrave plays Kate Stewart, UNIT's head of scientific research, charged with solving the mystery of the cubes.

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DOCTOR WHO

THE COMPLETE HISTORY

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DINOSAURS ON A SPACESHIP

Rory's father, Brian, unexpectedly joins the Doctor's gang of adventurers on a trip in the TARDIS to an ancient spacecraft on course for Earth. There, dinosaurs roam free and time is running out before the ship is destroyed in a deadly missile attack.

A TOWN CALLED MERCY

The Doctor discovers that the inhabitants of the remote town of Mercy, in America's 'Wild West', are unwittingly harbouring an alien war criminal, Kahler-Jex. The town is besieged by a cyborg gunslinger who threatens to kill everyone if Jex is not handed over to him.

THE POWER OF THREE

As Amy and Rory try to adjust to a normal life on Earth, away from the Doctor, millions of small black cubes appear from nowhere around the world. The Doctor soon arrives, joining forces once again with UNIT in an attempt to solve the mystery of the cubes.

